AN ANNOTATED COLLECTION OF
TWENTIETH CENTURY WIND BAND
EXCERPTS FOR TRUMPET

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree of Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

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ABSTRACT

The purpose of this document is to provide an annotated collection of excerpts, in the area of trumpet performance, from wind band repertoire of the twentieth century. The study emphasizes the analysis and preparation of selected excerpts by trumpet players for both audition and performance purposes. The study provides background information, musical analysis, practical performance suggestions, and a select discography on excerpts taken from twenty-two significant compositions from the wind band repertoire.

The scope of the selected repertoire has been narrowed to works written specifically for the large wind band medium and that have demonstrated a significant relevance to the continued development of the wind band medium in the United States. The excerpts included in this study were selected primarily from solo and first cornet and trumpet parts taken from advanced repertoire. This project employs a historical background, with an emphasis on works from the second half of the twentieth century.

A determining factor of the repertoire selected for review and inclusion in this project is that the works were composed originally for wind bands comprised of brass, woodwind, and percussion instruments. Thus, chamber works were not included in this range of consideration, nor were marches or orchestral transcriptions. In addition, solo pieces with winds and percussion serving an accompaniment role also were not included in the scope of this project.
Several people have been significant throughout the duration of this study. I would like to thank my parents, teachers, and friends for their inspired support, in addition to thanking and recognizing my adviser, Professor Timothy Leasure, and committee members; Dr. Russel Mikkelson, Professor Charles Waddell, and Dr. Margarita Ophee-Mazo for their mentorship and guidance.
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CHAPTER 1

INTRODUCTION

As a performance medium, the wind band offers wind and percussion players a vehicle for expression within a large-group setting, separate from the symphony orchestra. With the evolution of the ensemble during the twentieth century, has come an evolution of the repertoire composed for the wind band. In the first half of the century, there were a limited number of original works for band and most groups primarily played transcriptions and arrangements. However, in the second half of the century there was a decided increase in the quantity of music composed for band, and several prominent figures moved forward to bring the wind band toward acceptance as a legitimate, artistic performance medium.

Several factors contributed to the turn in perception during this era, including the move toward a more standardized instrumentation and the emphasized desire for more original works of substantial musical worth. The stimulation of new compositions through commissions, competitions, and the mentorship of young composers contributed to the development of literature for the wind band. It remains the belief that the future of the wind band as a performance medium for serious expression lies in the continued building of its repertoire of large-scale works.
Such a repertoire for the wind band was initially encouraged shortly after the turn of the century and was developed for performances by both professional and student ensembles in existence within the United States. This development in repertoire was primarily based on the traditions of British military bands. However, as the movement gained momentum, new repertoire largely began to follow the developing trends of contemporary composition during the twentieth century.

The excerpts selected for this particular study draw examples from both cornet and trumpet parts. Both the cornet and trumpet are recognized as a soprano-voiced instrument of the brass family, however, the physical difference between the two instruments produces quite a variation in tone quality. This difference in sound is mainly attributed to the differences in the shape of the bore and winding of the instruments. It is in general agreement that the conical design of the cornet allows for a mellow and blending tone color, while the cylindrical design of the trumpet allows for a greater intensity and edge in the tone color. Typically the cornet was used as the soprano voice of the conical brass family while the trumpet was used as the soprano voice of the cylindrical brass family.

A large section of cornets was more likely to be found in bands during the first part of the twentieth century. With the attempted standardization of the wind band instrumentation in the United States during the 1950s, the most typical orchestration practice called for a section of three cornet parts, paired with two additional and oftentimes unrelated trumpet parts. The cornet parts often served the role of providing
melodic support in the doubling of thematic material with other instruments, while the trumpet parts were often written in octaves and used more during harmonic points of emphasis.

This tradition of writing carried over from the era of the invention of the modern valve instrument in the late nineteenth century, when composers such as Berlioz and Tchaikovsky would write two parts for the natural trumpet still confined to the harmonic series and two parts for the newly invented cornet à pistons, which were free to play in a more chromatic, melodic manner. However, toward the latter part of the century, the disparity between the two different voices had been reduced to such a point that today most composers only write for trumpets. The cornet has become rare indeed to be found played in modern American wind band settings.

Trumpet players today encounter many different styles and genres in the study and performance of wind band repertoire. The role of the trumpet within the wind band setting has changed greatly over the course of the twentieth century. Examples from the repertoire included within the scope of this study range from works based on traditional elements to works based on more experimental techniques. Consideration in the selection of repertoire was given to the study by Acton Eric Ostling Jr., *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit.* This landmark study from the year 1978, succeeded in rating 1,481 compositions on a five-point scale based on criteria devised by Ostling. Further consideration was given to the updated study, completed in 1993 by Jay W. Gilbert, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update.*
The present study on excerpts for trumpet succeeds in updating and expanding the research of Anthony Kirkland, *An Annotated Guide to Excerpts for Trumpet and Cornet from the Wind Band Repertoire*, and William Stone Richardson, *Wind Ensemble Music for the Trumpet: An Excerpt Guide*. With the evolution of writing styles and scoring practices that occurred throughout the twentieth century, the expanded capacity of the modern-day trumpet player is observed in the following analysis and discussion of selected excerpts.
Interested in English folksong and influenced by his friend Ralph Vaughan Williams (1872-1958), who himself had contributed a number of band works, Gustav Holst (1874-1934) used folk elements in his works written for military band. Holst wrote two suites of folk music that would become staples of the twentieth century wind band repertoire, the *First Suite in E-flat for Military Band, Op. 28, No. 1*, in 1909, and the *Second Suite in F for Military Band, Op. 28 No. 2*, in 1911. A third work written for military band that was not based on folk elements, the *Hammersmith, Prelude and Scherzo, Op. 52*, was composed in 1930.

In the dark and serious musical setting of this third work, the composer departs from the folk idiom, turning instead to instill a sense of imagery through the character of the music. Commissioned by the British Broadcasting Corporation, the piece was composed for the B.B.C. Wireless Military Band, which was made up of the best professional players in England. At the time of the commission, Holst lived and worked in the west London borough of Hammersmith, located near the Thames River, and often drew inspiration from the environment surrounding Hammersmith.

These ideas are portrayed musically in the *Hammersmith* prelude and scherzo segments, with the interplay of the two representing the simultaneous coexistence of contrasting moods.\footnote{Richard Michael Rasmussen, *Recorded Concert Band Music, 1950-1987: A Selected Annotated Listing*, (Jefferson, NC: McFarland and Co. Inc., Publishers, 1988), 164.} There is no attempt to reconcile these two elements at the end of the composition, as each element retains its independence, remaining unchanged by the presence of the other.\footnote{Michael Short, *Gustav Holst: The Man and His Music*, (Oxford: Oxford University Press, 1990), 292.} Frederick Fennell commented that at the conclusion of the composition, one still does not feel a terminal cadence.\footnote{Frederick Fennell, “Gustav Holst’s *Hammersmith*,” *The Instrumentalist*, (May, 1977), 59.}

This particular work is today regarded as a monumental contribution to the wind band repertoire, acclaimed by many as a masterpiece of twentieth century counterpoint and orchestration\footnote{Jon C. Mitchell, *From Kneller Hall to Hammersmith: The Band Works of Gustav Holst*, (Tutzing: Verlegt bei Hans Schneider, 1990), 119.}. The original version, while much often rehearsed by the B.B.C., was never performed by their band on account of a suggestion made by Holst that its premiere might be given in the context of a public concert, rather than being simply broadcast from the studio.\footnote{Short, *op. cit.*, 309.} The composer rescored the piece for full orchestra in 1931, where it was met with an unenthusiastic response at its premiere by the B.B.C. Symphony Orchestra, under the direction of Adrian Boult, in the Queen’s Hall in London on November 25, 1931.
During a trip to the United States, arrangements were made with Edwin Franko Goldman for Holst to conduct the premiere of the original work for band by the United States Marine Band on April 17, 1932, at Constitution Hall in Washington D.C., during the third annual convention of the American Bandmasters Association. However, Holst had to cancel at the last minute on account of being hospitalized in Boston just prior to the convention for a severe attack of hemorrhagic gastritis. Thus, the 1932 premiere performance by the United States Marine Band would take place, conducted instead by the leader of the band, Captain Taylor Branson. After this premiere, the obscure composition remained unpublished and dormant until the 1950s, when interest in improving and expanding the repertoire of the wind band medium in the United States began to gain momentum.

Lying forgotten for nearly a quarter of a century, the score in its manuscript form was eventually secured by Robert B. Cantrick, and was performed with the symphonic section of the Kiltie Band of the Carnegie Institute of Technology in Pittsburgh, Pennsylvania on April 15, 1954. It is considered a direct result of this performance and subsequent article written by Cantrick, on the piece itself, that the military band version was finally published and made available by Boosey & Hawkes in 1956. Two years later, the work was recorded by Frederick Fennell and the Eastman Wind Ensemble,

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7 Mitchell, *op. cit.*, 146.
prompting even greater interest in the composition. The edition published by Boosey & Hawkes in 1956 contains parts for solo, 1st, and 2nd B-flat cornets, and 1st and 2nd B-flat trumpets.


Example 2.1: *Hammersmith, Prelude and Scherzo, Op. 52* (1st and 2nd Trumpets, a2), measures 47-48

This loud, boisterous trumpet call, in its fanfare triplet greeting, rings out from the placid ostinato of the opening *Prelude*. The whistled Cockney greeting, inspired perhaps by what Holst might have heard echoing from across the steadily flowing river, is foreshadowed by the same thematic material played by the solo piccolo in the measures just prior to the trumpet entrance. However, with the initial entrance in the solo piccolo set at a conservative mezzo forte dynamic level, the role of the trumpets is to present the theme as much more of an announcement, in a decidedly more forceful, urgent statement. The desired aggressive sonority is evidenced in the orchestral score, where Holst indicated over the trumpet part, “solo, coarse tone.”

Example 2.2: *Hammersmith, Prelude and Scherzo, Op. 52* (Solo and 1st Cornets), measures 100-107

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11 Fennell, *op. cit.*, 54.
A fugue in duple time begins with the initial seven-measure subject stated by the flute section at a soft dynamic level. The theme then appears in the solo B-flat clarinet, and again in the full woodwind section, building in volume with each successive entrance. Finally the material is presented by the cornets against a heavy, pesante counterline in the horns and low brass. A note in the score indicates that the marked accents are not to be overdone in this section. The meter moves freely between duple and triple subdivision, with one meter often superimposed against another in various voices.

Example 2.3: *Hammersmith, Prelude and Scherzo, Op. 52* (Cornets and Trumpets), measures 171-177

A furious fanfare, beginning in measure 171 in the cornet parts, is immediately echoed by the trumpets written in unison with the 1st trombones in measure 175. The same compositional sequence recurs later in the work with the cornets and trumpets at measure 359, except that the pitch level at this point is lowered by a semitone. In his poly-metric style, Holst writes the 6/8 triplet-subdivision fanfare figure in the cornets and trumpets to contrast against a duple sixteenth-note line in the woodwinds.

Example 2.4: *Hammersmith, Prelude and Scherzo, Op. 52* (Cornets and Trumpets), measures 359-396
Example 2.5: *Hammersmith, Prelude and Scherzo, Op. 52*  
(Cornets and Trumpets), measures 191-203

This statement of the jig counter-subject by the cornets, trumpets, and horn section is written in the duple meter, but has a distinct 6/8 character appearing over broken arpeggio figures in the woodwinds. The same thematic material, presented a whole-tone lower, recurs in the muted pianissimo solo and 1st cornets at measure 304. This bi-rhythmic section before the return of the poco adagio, gave the composer considerable trouble in notating his contrasting ideas. In the final version, Holst decided to maintain everything within the confines of duple meter, with hemiolas and triplets written in.\[12\]

Example 2.6: *Hammersmith, Prelude and Scherzo, Op. 52*  
(Cornets and Trumpets), measures 304-311

Example 2.7: *Hammersmith, Prelude and Scherzo, Op. 52*  
(Cornets and Trumpets), measures 207-215

\[12\] Mitchell, *op. cit.*, 128.
Much of the harmonic individuality of Holst is owed to his subtle use of bitonality, such as the relationship that exists between cornets and trumpets in echoing fanfare motives that eventually come to rest on a cluster of dissonance. The fanfare in the 1\textsuperscript{st} and 2\textsuperscript{nd} trumpets cuts like a knife through both the fugue theme, now heard in the low winds, and also the cockney theme heard in the upper woodwinds and saxophones. The immediate answer from the cornets in measure 209 shifts the tonality in an upward motion by a whole-tone. The same compositional device recurs later in the work where the cornets and horns again announce the fanfare figure, this time transposed a semitone lower.

Example 2.8: \textit{Hammersmith, Prelude and Scherzo, Op. 52}  
(Solo and 1\textsuperscript{st} Cornets), measures 319-331

Example 2.9: \textit{Hammersmith, Prelude and Scherzo, Op. 52}  
(Solo and 1\textsuperscript{st} Cornets), measures 275-283

This slow lyrical section develops in imitation of thematic material played in turn by the solo clarinet, solo flute, solo oboe, and solo tenor saxophone. The cornet, at a piano dynamic level, plays the theme against a thinned-out texture of sustained notes in the 2\textsuperscript{nd} cornet, 1\textsuperscript{st} and 2\textsuperscript{nd} trombone, and tuba parts. There should be an ensemble breath between
measure 279 and 280. In this excerpt all of the brass should play with the greatest support, in an espressivo but non-vibrato style, mournfully recounting fragments of the soliloquy.

SELECTED DISCOGRAPHY


*In Concert with the University of Illinois Symphonic Band: The Begian Years, vol. X*, University of Illinois Symphonic Band, Harry Begian, conductor: Mark Custom Recording Services, MCD-1651, 1995.

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13 Fennell, *op. cit.*, 58.

14 Ibid., 58.
Along with the works of Gustav Holst and Ralph Vaughan Williams, other British composers, including Gordon Jacob (1895-1984), and Haydn Wood (1882-1959), contributed folk-inspired music composed for the wind band medium. These early works, through their folk idiom, exhibit the national character of many of the works for band composed during this era.¹⁵ Inevitably, a synthesis of folk influences along with more innovative, creative paths of composition was developed further in the music of another composer associated with British and American band traditions, Percy Aldridge Grainger (1882-1961).

As a young man, Grainger spent time in London, where he heard many of the famous British bands, and where he became friendly with other composers interested in the study of English folk music.¹⁶ During this time, Grainger collected, transcribed and arranged many English folksongs in various settings. His use of the newly invented phonograph in the field enabled him to record every vital aspect of a song, including the text, melody, pitches, dialect, tone, rhythm and characteristic inflections used by individual singers.¹⁷

With the onset of the First World War, Grainger moved to the United States and became an American citizen.¹⁸ His earliest published works for the wind band medium date from the time when Grainger served as a bandsman with the Unites States Army

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during the First World War, and included original pieces, settings for folksongs, and arrangements.\(^\text{19}\) His involvement with and access to the fully-staffed bands in the military offered him a ready laboratory for composition and instrumental experimentation.\(^\text{20}\) In his works for wind band, Grainger used instruments such as the English horn, bass clarinet, bassoon, contrabassoon, and saxophone family in a manner that often revealed new textures and colors.\(^\text{21}\)

Invited by the American Bandmasters Association to compose two pieces for band, his *Lads of Wamphray March* and *Lincolnshire Posy* were premiered at the American Bandmasters Association Annual Grand Concert held in Milwaukee, Wisconsin, on March 7th, 1937, by the Milwaukee Symphony Band with Grainger conducting.\(^\text{22}\) *Lincolnshire Posy* is a suite of six folk-song arrangements based on folk tunes Grainger collected in Lincolnshire, England. The irregular and free rhythm of two of the movements, “Rufford Park Poachers” and “Lord Melbourne,” was so foreign and difficult a concept to grasp by the performers that these particular movements had to be dropped from the premiere concert.\(^\text{23}\) Many of the freedoms Grainger admired in the


\(^{20}\) Lewis, *op. cit.*, 201.


original folk singing could not be transcribed in easy meters, leading him to score his compositions in free translations, rather than in traditional band notation, in order to match the rhythms and inflections of the original songs.\textsuperscript{24}

Each of the six movements of \textit{Lincolnshire Posy} are intended to be a kind of musical portrait of the singer who sang its underlying melody, displaying variety of tone quality, range of dynamics, rhythmic resourcefulness and individuality of style.\textsuperscript{25} This composition demonstrates Grainger’s affinity for two compositional devices, folksong and the varied use of repeated music.\textsuperscript{26} Grainger wrote that the score was “dedicated to the old folksingers, who sang so sweetly to me.”\textsuperscript{27} Biographer John Bird describes Grainger’s naming of the masterpiece for band as follows:

\begin{quote}
“His love of the musical weeds upon which other professional musicians had often poured scorn came into play when thinking of a title for his masterpiece for band. Being an arrangement of his musical wildflowers and weeds from Lincolnshire, it recalled his childhood experiences and he lighted on the name \textit{Lincolnshire Posy}.”\textsuperscript{28}
\end{quote}

\begin{itemize}
\item \textsuperscript{24} Lewis, \textit{op. cit.}, 201.
\item \textsuperscript{25} \textit{Ibid.}, 196.
\item \textsuperscript{27} Rasmussen, \textit{op. cit.}, 138.
\item \textsuperscript{28} Bird, \textit{op. cit.}, 10.
\end{itemize}
The score was first published by Schott and Co., Ltd., in London in 1940 and was made available in America through G. Schirmer, Inc in New York. This condensed score version contained multiple discrepancies, and in 1987 it was edited and set in full score by Frederick Fennell, and published by Ludwig Music Publishing Co. Inc. The following excerpts are taken from the Fennell edition which contains parts for three B-flat trumpets.


Example 2.10: *Lincolnshire Posy*  
(1st Trumpet, mvt. 1 – *Lisbon*, subtitled “Sailor’s Song”), measures 1-17

The muted trumpets along with the stopped horn and bassoons, set the lilting character of the movement. This style is accomplished by playing in a detached manner, with heavier emphasis placed on beats one and four of each measure. The combination of instruments at the opening, moving in parallel harmonies, is presented in a way that recalls the earliest organum, such as what is found in the ninth century *Musica enchiriadis*.29

29 David Goza, “*Lincolnshire Posy*: A Personal View,” *Journal of Band Research.* (Fall, 1997), 35.
Example 2.11: *Lincolnshire Posy*  
(1st Trumpet, mvt. 1 – *Lisbon*, subtitled “Sailor’s Song”), measures 36-49

The interruptive entrance of the Duke of Melbourne theme is scored in unison with the horns, baritone, and saxophones. Rising from the low register, the trumpet is the only instrument of the group to be at a more conservative mezzo forte level, perhaps as an indication for the cylindrical instrument to blend more with the conical sound of the horns and baritone. Grainger is known for his unusual terms, as he felt that he could state his intentions more clearly by using these rather than the customary Italian.  

Example 2.12: *Lincolnshire Posy*  
(1st Trumpet, mvt. 2 – *Horkstow Grange*, subtitled “The Miser and his Man, a Local Tragedy”), measures 19-28

At measure 19, the melody of this folksong is heard in an exposed, solitary solo trumpet voice rising over stagnant, sustained harmonies in the low winds. The rhythmically wandering style is achieved by writing in a continuously shifting and ambiguous meter throughout the movement, where the pulse remains constant but the accent shifts and is unconcerned with fitting the confines of any particular meter. The odd-metered bars

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30 Winkle, *op. cit.*, 68.
serve to accommodate written-out fermatas in the flow of the melody. 31 There is a significant crescendo at measures 23-25, suggesting a swelling of emotions, leading to where Grainger instructs the soloist to linger at measure 25 for full dramatic effect. 32

Example 2.13: *Lincolnshire Posy*  
(Solo Flugelhorn, mvt. 3 – *Rufford Park Poachers*, subtitled “Poaching Song”), Version A, measures 19-46

Grainger provided two versions of the first fifty measures of the third movement, a version A and a version B, in order to accommodate for different solo instrument options. When the main solo of the second verse is played on flugelhorn, version A is used. When the main solo of the second verse is played on soprano saxophone, version B is used. Grainger preferred the use of the soprano saxophone version, as this was one of the instruments he played, although unfortunately, it was not used much in bands at the time, contributing to the need for an alternative instrumental selection. The folksong in this movement narrates the events surrounding the poaching of game from a private hunting reserve. 33 The melody first appears in two-part canon at the beginning of the movement, stated in the piccolo and solo clarinet, then stated again in the E-flat clarinet and bass clarinet, creating a polytonal effect. When appearing in the flugelhorn, the melody is

31 Goza, op. cit., 41.

32 Ibid., 44.

33 Lewis, op. cit., 201.
accompanied by very sparse accompaniment in the woodwinds and string bass. Grainger fashioned the movement in the same complicated rhythmic style used by the folksinger Joseph Taylor, in order to accurately capture the rhythmic inflections and melodic ornaments that obscure any sense of regularity.\textsuperscript{34} The free style eliminates regular emphasis or pulse and avoids strong points of cadence. In order to negotiate the seemingly random meter changes, the performer must subdivide the line into eighth notes, as the eighth note remains constant throughout the solo.\textsuperscript{35} Breath marks occur at natural breaks in the melodic line caused by rests and phrase markings.\textsuperscript{36} In the Fennell edition, there is an indication in the score that the soloist may use his/her own expression marks in place of those printed. The grace notes in measures 38-39 should be played before the beat, and should be treated as vocal sobs.\textsuperscript{37}

Example 2.14: \textit{Lincolnshire Posy}  
(1\textsuperscript{st} Trumpet, mvt. 5 – \textit{Lord Melbourne}, subtitled “War Song”), measures 2-8

The war song, the Duke of Marlborough, is notated both in changing meters and free-time phrases written without bar-lines, and gives free reign to rhythmic fancy and the creation of a genuine sense of asymmetry. The words of the song create a rhythmically erratic, declamatory tune. Breath marks are clearly marked in the score. The free-time segments occur at rehearsal letters A, B, C, and D. The solo in the 1\textsuperscript{st} trumpet at measures 2-8 is sung sweetly over a sparse texture in the sustained saxophones and horns, and grows defiantly into the fermata measure, which leads into the final free-time segment at rehearsal letter D.

\textsuperscript{34} Goza, \textit{op. cit.}, 46.

\textsuperscript{35} Anthony Kirkland, \textit{An Annotated Guide to Excerpts for Trumpet and Cornet from the Wind Band Repertoire}, (College Park: University of Maryland, 1997), 110.

\textsuperscript{36} \textit{Ibid.}, 111.

\textsuperscript{37} \textit{Ibid.}, 113.
SELECTED DISCOGRAPHY


*In Concert with the University of Illinois Symphonic Band: The Begian Years, vol. I*, University of Illinois Symphonic Band, Harry Begian, conductor: Mark Custom Recording Services, MCD-1210, 1992.


CHAPTER 3

FOLK INFLUENCES IN WIND BAND MUSIC

The inspiration of folk elements, including the use of folksong, continued to be an attractive choice for composers writing for winds, perhaps due in part to the close relationship wind instruments have to the human voice. Throughout the history of Western music, folk elements have remained generally accessible to both audience and performer alike. In the standard repertoire for the wind band, several compositions based on folk material stand out for their popular appeal.

French composer Darius Milhaud (1892-1974) wrote his *Suite Française* in 1945, using folk tunes from the French provinces of Normandy, Brittany, Ile-de-France, Alsace-Lorraine and Provence. These melodies are songs from the regions where the American and Allied forces fought during the liberation of France during the Second World War. Another cornerstone in the repertoire for wind band that relies on folk elements is the *Suite of Old American Dances*, by the American composer, Robert Russell Bennett (1894-1981). Known for his work on Broadway and through the film industry, Bennett wrote the *Suite* in 1952, with music deriving from folk dances such as the Cake Walk, Schottische, Western One-Step, Wallflower Waltz, and Rag.

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38 Goldman, *op. cit.*, 236.
Folk influences are the basis of another monumental work for wind band composed by H. Owen Reed (b. 1910), his *La Fiesta Mexicana*, subtitled *A Mexican Folk Song Symphony for Concert Band*. The work was composed in 1954, after the composer had spent time in Mexico studying and composing on a Guggenheim fellowship. The folk symphony was premiered at the 1954 Mid-West International Band and Orchestra Clinic by the University of Michigan Symphony Band, and was dedicated to Lieutenant Colonel William F. Santelmann, conductor of the United States Marine Band, for his part in helping to secure publication of the piece.³⁹

*La Fiesta Mexicana* is based on Mexican folk tunes from the Chapala, Jalisco, and Guadalajara areas. The three-movement layout of the work, “Prelude and Aztec Dance,” “Mass,” and “Carnival,” was inspired by the Stuart Chase book, *Mexico*.⁴⁰ Each of the three movements is constructed around highly programmatic ideas, and uses traditional harmony, melody, rhythm, form, and color.⁴¹

Folk elements are found in all three movements of the symphony. The first movement, “Prelude and Aztec Dance,” begins with the sound of church bells signaling the beginning of the celebration, and contains folk references in the “El Toro,” and “Aztec Dance” sections. The second movement, “Mass,” also begins with ringing church bells, but in a more solemn manner, where homage is paid to the Virgin Mary.

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⁴⁰ Richardson, *op. cit.*, 69-70.

⁴¹ Peter L. Boonshaft, “A Conversation with H. Owen Reed,” *The Instrumentalist*. (September, 1998), 44.
A recitation of a chant often heard in the Catholic Church, originating from the Gregorian plainchant of the *Liber Usualis*, emulates throughout the second movement.\(^{42}\) The third and final movement, “Carnival,” is filled with fanfares and flourishes calling attention to the fiesta, the bullfight, and the presence of local bands. The folk song “La Negra,” is heard played in a mariachi style in the final movement.\(^{43}\)


Example 3.1: *La Fiesta Mexicana*  
(1st Cornet, mvt. 1 – *Prelude and Aztec Dance*), measures 9-36

The opening fanfares in the horns, cornets and woodwinds sound very celebratory and represent a call for the gathering of people into the courtyard in anticipation of the fiesta.\(^{44}\) Performed in unison with the horn section, the opening rips in the 1st cornet part tear through the texture of the ensemble.\(^{45}\)

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\(^{42}\) Montgomery, *op. cit.*, 32.

\(^{43}\) Rasmussen, *op. cit.*, 269.

\(^{44}\) John Knight, “An Interpretive Analysis of *La Fiesta Mexicana,*” *The Instrumentalist.* (September, 1998), 34.

\(^{45}\) *Ibid.*, 34.
Example 3.2: *La Fiesta Mexicana*
(1st and 2nd Cornets, mvt. 1 – *Prelude and Aztec Dance*), measures 176-217

The composer seeks the sound of a small town band heard at a distance and suggests using a small off-stage ensemble marching into the hall in traditional Mexican costumes.\(^{46}\) To achieve the desired effect, the group is to imitate poor, sloppy playing.\(^{47}\) “El Toro” was transcribed by the composer in Cuernavaca.\(^{48}\) It must be felt in supermetric patterns of alternating groups of two, three and four, with articulations that relate to the interpretation of the folk tune.\(^{49}\)

Example 3.3: *La Fiesta Mexicana*
(1st Cornet, mvt. 1 – *Prelude and Aztec Dance*), measures 342-346

\(^{46}\) Richardson, *op. cit.*, 70.


\(^{49}\) Montgomery, *op. cit.*, 31.
The “Aztec Dance” melody originates from aboriginal folk music depicting plumed and masked dancers and should be played in an energetic and frenzied style. The rhythm in the brass and saxophones at measures 342-343 is a disguised 6/8 pattern.\footnote{Knight, \textit{op. cit.}, 40.}

Example 3.4: \textit{La Fiesta Mexicana}  
(1\textsuperscript{st} Cornet, mvt. 2 – \textit{Mass}), measures 46-56

The nature of the second movement is in complete contrast to the outer movements. The tenuto markings found in measure 47 are very weighted in regard to the duration of the sustaining quality of each successive note. In measure 54, the cornets and trombones have a mordent notated on beat three, which is performed on the beat and trilled to the upper neighbor tone, in this case to the B-flat as indicated.\footnote{Ibid., 42.}

Example 3.5: \textit{La Fiesta Mexicana}  
(1\textsuperscript{st} and 2\textsuperscript{nd} Cornets, mvt. 3 – \textit{Carnival}), measures 99-109

The 1\textsuperscript{st} and 2\textsuperscript{nd} cornets play a coordinated cross-rhythm part with the 1\textsuperscript{st} and 2\textsuperscript{nd} trombones in measures 99-101, and then join together with the trombones in a unison rhythm for the completion of the line.
Example 3.6: *La Fiesta Mexicana*  
(1\textsuperscript{st} and 2\textsuperscript{nd} Cornets, mvt. 3 – Carnival), measures 125-153

“El Son de la Negra” is a song often played by mariachi bands and that originates from the Jalisco area. Mariachi music is a result of combined folk elements found in Mexico, including European, Native American and African influences.\textsuperscript{52} Measures 125-127, designated as meno mosso, are often performed very deliberately or with a fermata on each half note. The spirited tempo of quarter note equals 176 is established at measure 128.\textsuperscript{53} During this passage, the performer should play with a bright tone and use vibrato that is both fast and wide to achieve the desired mariachi, or Mexican folk-song effect.\textsuperscript{54}

Example 3.7: *La Fiesta Mexicana*  
(1\textsuperscript{st} Cornet, mvt. 3 – Carnival), measures 188-196

\textsuperscript{52} Richardson, \textit{op. cit.}, 72.

\textsuperscript{53} \textit{Ibid.}, 72.

\textsuperscript{54} \textit{Ibid.}, 73.
Still appearing in a playful mariachi style, the solo 1st cornet plays the theme in unison with the solo oboe, where the exaggeration of the accents results in a three-against-two hemiola pattern.

Example 3.8: *La Fiesta Mexicana*  
(1st Cornet, mvt. 3 – *Carnival*), measures 352-371

The finale reprise recalls thematic material in rapid-succession montage effect, inspired from the previous movements. The rhythmic intensity of the “Aztec Dance” is used to conclude the symphony.

SELECTED DISCOGRAPHY


*Eastmontage*, Eastman Wind Ensemble, Donald Hunsberger, conductor: Crest CBDNA 77-4, 1977.


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55 Richardson, *op. cit.*, 73.


CHAPTER 4

THE CONTINUED DEVELOPMENT OF REPERTOIRE

In the fall of 1952, the Eastman Wind Ensemble at the University of Rochester was organized by Frederick Fennell as an extension of the already existing Symphony Band. An excerpt from program notes to a concert given on March 20, 1960, states;

“Our decision to establish this new group was made after twenty years of careful study and performance by the Eastman School Symphony Band of the significant musical literature for the wind band, both original and transcribed. In establishing the Wind Ensemble as an adjunct to the Symphony Band, it has been our desire to strike out in new directions which would begin from the premise that we could make music with the minimum rather than with the maximum number of players, that we should confine our rehearsals and performances to the study of the original music written for the massed wind medium, and that we should embark upon a most active program to stimulate the composition of music for the Wind Ensemble by contemporary composers everywhere.”

Since its founding in 1952, the Eastman Wind Ensemble has premiered over one hundred-fifty new works for band. Among the first composers to respond to Fennell with new, original works for the wind band medium were Percy Grainger, Vincent Persichetti,

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56 Goldman, op. cit., 138.
and Ralph Vaughan Williams. At Eastman, Bernard Rogers (1893-1968) was on the composition faculty from 1929 through 1967. His *Three Japanese Dances* was originally composed for orchestra, upon which Frederick Fennell suggested a band version, which Rogers completed in 1954.

Also associated with the wind band movement at Eastman, Howard Hanson (1896-1981) helped to build the Eastman School of Music into a first-class institution from 1924 through 1964 when he served as Director of the School. With the development of the Symphonic Band and the founding of the Eastman Wind Ensemble, Hanson was in touch first-hand with the wind ensemble movement at Eastman, and wrote several works for band that contributed to the development of a new band repertoire. A neo-romantic composer, Hanson first wrote for the wind band in 1954 with his *Chorale and Alleluia*, which was premiered at the 1954 American Bandmasters Association convention.

Frank Battisti reflects, “As a young high school band director in central New York in the 1950s, I can attest to the powerful influence of Fennell and the Eastman Wind Ensemble. This model was the key factor in my personal decision to make a strong commitment to the commissioning of music from important composers for the high school band.” Composition students who flourished during the golden era of wind

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60 Battisti, *op. cit.*, 17.
music at Eastman include students of both Rogers and Hanson, such as Peter Mennin, Walter Hartley, J. Clifton Williams, W. Francis McBeth, Ron Nelson, Martin Mailman, Arthur Frackenpohl, Robert Washburn, and William Latham.\textsuperscript{61} Graduates from Eastman continued to impact the development of wind band repertoire in the later part of the twentieth century as well, as seen in works composed by Anthony Iannaccone, Dana Wilson, and Paul Whear.

The influence of audio recording on the development of wind band literature is seen in the initiation of recording series and projects in the 1950s. Two of the earliest series of LP band recordings in the United States were begun at the University of Illinois under Mark Hindsley, and at the University of Michigan under William D. Revelli. These undertakings were soon followed by the Mercury series of recordings by the Eastman Wind Ensemble under Frederick Fennell.\textsuperscript{62}

The Mercury Recordings made during the 1950s and early 1960s, were a pioneer effort in the realm of audio recording of band repertoire. The series of twenty-two recordings featured a majority of the compositions that today make up the standard repertoire for the wind band medium. The first recording was issued in May 1953, and was entitled \textit{American Concert Band Masterpieces}. This recording contained works of William Schuman, Vincent Persichetti, Morton Gould, Robert Russell Bennett, Walter Piston and Samuel Barber.

\begin{footnotesize}
\textsuperscript{61} Foster, \textit{op. cit.}, 77.
\textsuperscript{62} Rasmussen, \textit{op. cit.}, 6.
\end{footnotesize}
In his essay, *The Wind Ensemble Concept*, Donald Hunsberger reflects that this first recording focused upon what Fennell considered to be the best of the new compositions for winds, all written within the span of a few years around the 1950s.\(^{63}\) Besides serving as a model for hundreds of wind band conductors and players, the recordings offered the general public an opportunity to hear a new and unfamiliar repertoire.\(^{64}\) Frank J. Cipolla has included comprehensive appendices of the complete repertoire of the Eastman School Symphony Band from 1935-1952 and also of the complete repertoire of the Eastman Wind Ensemble from 1952-1992, in addition to a complete discography of the Eastman Wind Ensemble from 1952-1993 in his text, *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*.

Prior to the emergence of the Eastman Wind Ensemble, professional military bands and touring civilian bands existed as vehicles of entertainment for the massed population in the United States. The earliest service band in the United States, the United States Marine Band, was founded in 1798.\(^{65}\) John Philip Sousa took over the leadership of the Marine Band in 1880 and molded it into the world's most famous band.\(^{66}\) After resigning his service position in 1892, John Philip Sousa organized the Sousa

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\(^{64}\) Battisti, *op. cit.*, 18.


professional band. The Sousa era (1880-1925) is known as the “Golden Age” of the American professional bands, when band music was the most popular form of entertainment.

Following in the path of the Marine Band, other service bands were founded, including the United States Navy Band in 1918, the United States Army Band in 1921, and the United States Air Force Band in 1942. Col. Arnald Gabriel, past commander of the Air Force Band, began commissioning works for the Air Force Band in 1966. The commissioning of works by the service bands is important as it has involved a wide array of composers, some known for the band works and others not, including Robert Jager, David Holsinger, Clare Grundman, Mark Camphouse, James Barnes, Martin Mailman, Warren Benson, William Schuman, Paul Creston, Henk Badings, Roger Nixon, Vaclav Nelhybel, Francis McBeth, Johan de Meij, James Syler, Fisher Tull, Gunther Schuller, Alfred Reed, Libby Larsen, Ron Nelson, William Kraft, Walter Hartley, David Maslanka, Norman Dello Joio, Stephen Melillo, James Curnow, and Keith Gates.

Of the professional civilian bands in existence during this “Golden Age” of band music, the Goldman Band is of particular note for having encouraged early commissions of new works for the wind band medium. Formed in 1911 as the New York Military Band, the ensemble was renamed a few years later after its founder and conductor, Edwin Franko Goldman. Over the years, Dr. Goldman worked to persuade leading composers to take an interest in the wind band medium.

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68 Ibid., 9.
69 Rasmussen, *op. cit.*, 14.
Another venture of Edwin Franko Goldman to promote the band profession was the formation of the American Bandmasters Association, established in 1929 with Goldman serving as president. This organization did much to promote the band as a legitimate form of musical expression, and to encourage new original compositions. Higher standards and better procedures for rehearsal and performance were established, and the band movement rapidly spread throughout the United States.\textsuperscript{71}

During the 1930s, Goldman continued to encourage new works for band by composers of international reputation.\textsuperscript{72} Ottorino Respighi (1879-1936) wrote his \textit{Huntingtower Ballad} at the request of Goldman in 1932. Albert Roussel (1869-1937) wrote his \textit{A Glorious Day} in the following year, also at the request of Goldman. The first regular series of band commissions was inaugurated by Edwin Franko Goldman in 1949 through the League of Composers which had been founded in 1923 in New York by members of the International Composers’ Guild in order to promote the composition of contemporary music.\textsuperscript{73} This practice of commissioning new works, to be premiered by the Goldman Band, led to a great broadening of the repertoire, as witnessed in works submitted by Virgil Thomson, Walter Piston, Peter Mennin, Robert Russell Bennett,

\begin{thebibliography}{9}
\bibitem{footnote1} Goldman \textit{op. cit.}, 88.
\bibitem{footnote2} Rasmussen, \textit{op. cit.}, 5.
\end{thebibliography}
Vincent Persichetti, Howard Hanson, Paul Creston, Morton Gould, William Bergsma, Vittorio Giannini, Douglas Moore, and Norman Lloyd, as well as other composer of prominence.\textsuperscript{74}

Another important professional organization established for the promotion of the wind band medium, the College Band Directors National Association, was founded in 1941 by William D. Revelli, Director of Bands at the University of Michigan. The organization has long considered the commissioning of original works by recognized composers an important component of repertoire development for the wind band.\textsuperscript{75}

Twenty-nine original wind band compositions have been generated since the inception of the commissioning project. Twelve of the compositions came from the work of the national commissioning committee, four works from the various regional divisions, and thirteen compositions were written as a result of consortium effort.\textsuperscript{76}

The CBDNA commissioning project was established at the regional level in 1959. The first commissions were awarded to Ingolf Dahl who composed his \textit{Sinfonietta for Concert Band}, and Jan Meyerowitz for \textit{Three Comments on War}.\textsuperscript{77} As a main objective to entice respected composers from musical idioms outside the band circle, Aaron Copland was commissioned by the CBDNA in 1964 for his work \textit{Emblems}. Efforts were

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\textsuperscript{74} Battisti, \textit{op. cit.}, 66.
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\textsuperscript{75} Shelley Mae Smithwick, \textit{Familiarity of CBDNA Commissioning Project among College Band Directors in the United States}, (Norman: University of Oklahoma, 1999), 1.
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\footnotesize
\textsuperscript{76} David Lawrence Kish, \textit{The College Band Directors Association Commissioned Compositions, 1961-2001: A Survey and Analysis}, (Greensboro: The University of North Carolina at Greensboro, 2003), ii.
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\textsuperscript{77} Brian Keith Hopwood, \textit{Wind Band Repertoire: Programming Practices at Conventions of the College Band Directors National Association}, (Tempe: Arizona State University, 1998), 44.
\end{flushright}
also made to commission European composers to write for band, such as Henk Badings for his work *Transitions* in 1973 and Ernst Křenek for his work *Dream Sequence* in 1977.  

Ingolf Dahl (1912-1970) was one such composer the CBDNA sought out, having immigrated to the United States from Germany in 1939. He had begun to sketch a work for band, due in part to the persistence of William Schaefer, director of bands at the University of Southern California, where Dahl had been appointed to the faculty in 1945. Initiated in 1959, the project gained momentum the following year when the Western and Northwestern divisions of the CBDNA commissioned Dahl to compose a work for concert band.

By the time of the commission, Dahl realized that he could adapt serial techniques to enrich an already developed compositional style. His mature writing style culminated the synthesis of serial technique paired with key-centered tonality. Dahl had an intimate knowledge of the music of both Igor Stravinsky and Arnold Schoenberg, and his work for wind band blends both neo-classical and serial elements in creating a synthesis of the characteristics of both composers.

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78 Kish, *op. cit.*, 2.


Predominantly neo-classic in regard to clarity of formal structure, asymmetrical rhythms and irregularly placed accents, the *Sinfonietta*, relies on bright, clean timbral combinations of wind instruments.\(^{84}\) The overall form of the *Sinfonietta* is that of a concise symphony in three movements, written in a loose palindromic style.\(^{85}\) The title selected by Dahl, refers to a work in serenade tone with symphonic proportions.\(^{86}\)

The quiet beginning with backstage trumpets and the quiet exit with backstage trumpets support the framework of the three-movement work.\(^{87}\) The second movement, “Notturno Pastorale,” superimposes and alternates classical forms, including a fugue, a waltz, and a gavotte.\(^{88}\) The third movement, “Dance Variations,” once again calls on classical elements by employing a passacaglia-like use of the thematic material in a modified theme and variations form.\(^{89}\)

The melodic and harmonic material of the *Sinfonietta* is derived from a six-note tone row or cell heard in the opening backstage trumpets, centered in A-flat major. Dahl decided to emphasize the open or consonant intervals in his cell construction. The six-tone set comprised of these consonant intervals allows for a wide assortment of triadic structures to be employed throughout the work.\(^{90}\)

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\(^{84}\) Kloecker, *op. cit.*, 22.

\(^{85}\) Ibid., 24.

\(^{86}\) Ibid., 41.

\(^{87}\) Cipolla, *op. cit.*, 241.

\(^{88}\) Ibid., 243.

\(^{89}\) Ibid., 244.

\(^{90}\) Adams, *op. cit.*, 22.
Example 4.1: *Sinfonietta for Concert Band*  
(Backstage Trumpets, mvt. 1 – *Introduction and Rondo*), measures 8-40

The original six-note tone row cell is introduced in its primary form in the opening backstage trumpet parts. The three trumpet parts are written in an independent manner and interlock through points of rhythmic syncopation as seen in measures 34-36. As seen in quasi-fanfare figures throughout the movement, Dahl will often take a sixteenth note line and effectively splice it into fragmentary pieces and assign the pieces to various instrumental voices. The resultant composite rhythms of this sort of splicing technique present in his scoring show his constant attention to rhythmic subdivision throughout the movement. At the very beginning of the work, the trumpet soloists remain off-stage in order to play the backstage solos, and return on-stage at the conclusion of the solo section in order to rejoin the ensemble for the rest of the movement.
Example 4.2: *Sinfonietta for Concert Band*  
(Solo 1st Trumpet, mvt. 2 – *Notturno Pastorale*), measures 92-97

The solo trumpet enters with the fugue subject, initiating a final exposition of the subject. Characterized by an almost “romantic” expressionism, this section is based on stretto imitation of the subject, each time varied, appearing in the solo cornet, solo horn, and solo trombone.\(^{91}\) The solo line gains momentum and accelerates into measure 94. The wide intervals within the slurred phrase, including the major seventh in measure 93 and the octave leap in measure 95 must be addressed with the necessary air flow to successfully navigate the distance between pitches.

Example 4.3: *Sinfonietta for Concert Band*  
(Trumpets, mvt. 3 – *Dance Variations*), measures 115-131

The lyrical solo, played con sordino, answers the oboes in an expressive manner. Again, the wide intervals within the contour of the slurred phrase must be addressed with the necessary air flow to successfully navigate the distance between pitches. The tempo relaxes with the poco slentando and poco meno mosso.

\(^{91}\) Kloecker, *op. cit.*, 59.
Example 4.4: *Sinfonietta for Concert Band*  
(Backstage Trumpets, mvt. 3 – *Dance Variations*), measures 240-259

Backstage trumpets, con sordino, once again recall the fanfare from the opening. The character is more reflective as the instruments bow out one by one to the end of the movement. The 1\textsuperscript{st} trumpet encounters an octave slur moving from measure 245 to 246. The 2\textsuperscript{nd} and 3\textsuperscript{rd} parts often harmonize in thirds. Intonation of the octaves between 1\textsuperscript{st} and 3\textsuperscript{rd} trumpets in measures 255-259 are of a concern.

\footnote{Kloecker, *op. cit.*, 71.}
SELECTED DISCOGRAPHY


In Concert with the University of Illinois Symphonic Band: The Begian Years, Vol. XIV, University of Illinois Symphonic Band, Harry Begian, conductor: Mark Custom Recording, MCD-3086, 2000.


Another composer whom the CBDNA sought out to commission was Aaron Copland (1900-1991). Emblems, the only original work Copland ever composed for the wind band medium, was commissioned by the CBDNA for the specific purpose of enriching the wind band repertoire with music representative of the composer’s best work. The piece was premiered by William A. Schaefer and the University of Southern California Band at the CBDNA National Convention in Tempe, Arizona on December 18, 1964.

This non-programmatic work represents a mature compositional style with elements of Jazz and Latin influences infused throughout, and the observance of polychordal harmonies which are quite often reflected in Copland’s late style of

At times the work is bitonal, and in many instances, Copland incorporates fragments of previously stated material within a new melody, presenting the same ideas in variation or disguise. Melodic instruments are often used in a percussive manner.

Melodic motives are presented in an episodic or montage effect, much like how Stravinsky realized his formal structure in *Symphonies of Wind Instruments*. Embedded in the quiet, slow middle-section of the music is a brief quotation of the well-known hymn tune, “Amazing Grace,” published by William Walker in *The Southern Harmony* in 1835. Copland remarks on the title of the work:

> “An emblem stands for something – it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being… noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.”


Example 4.5: *Emblems*  
(Solo 1st Cornet), measures 84-92

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94 Kish, *op. cit.*, 33.

95 Robert Marbury Carnochan, “Aaron Copland’s *Emblems*,” (*Austin: University of Texas*, 1999), 60.

96 Kish, *op. cit.*, 32.
The cornet solo quotes the melody from the American hymn-tune, *Amazing Grace*. The hymn-tune quotation of *Amazing Grace* in the solo cornet returns again at measures 304-312.

Example 4.6: *Emblems*  
(1st Cornet), measures 236-244

The syncopated style is reminiscent of Copland’s earlier ballet music, with the placement of the accents adding to the irregularity of the metered music.

Example 4.7: *Emblems*  
(Solo 1st Cornet), measures 289-296

The solo cornet provides a descant line in unison with the upper woodwinds, much like what is traditionally played during the final verse of a hymn setting.

**SELECTED DISCOGRAPHY**


Through sponsorship of the American Bandmasters Association, there has been since 1956, an annual award given by the Ostwald Uniform Company. Many composers have had their careers moved forward by receiving the award. A two-time winner of the award, David Holsinger (b. 1945) has contributed an extensive collection of works for the wind band. *To Tame the Perilous Skies* was commissioned by the 564th Tactical Air Command Band, and received its premiere under Lt. Col. Lowell E. Graham in 1990.

In a program note provided by the composer, Holsinger affirms that the piece is a programmatic work depicting two opposing forces colliding in battle and was written to celebrate the fiftieth anniversary of the air battle for Britain. His compositional style features sections of highly contrapuntal linear-writing in alternation with massed homophonic sections employing the grand power of the full wind band instrumentation. In addition, his music often features intense sections of driving rhythmic textures moving through multiple series of mixed meter sequences. This rhythmic style is particularly evident in the “dogfight” section of the work.

Having parts for three B-flat cornets and two B-flat trumpets, Holsinger shows a clear understanding of the scoring demands of the wind band instrumentation. He uses the cornets and trumpets in much the same timbral role and capacity, allowing the voices to overlap and become interchangeable with each other. In fact, the lead line of the soprano brass sonority often passes from cornets to trumpets and vice versa, in an attempt to spell the physical demands of extended sections of playing.

Example 4.8: *To Tame the Perilous Skies*
(Solo 1\textsuperscript{st} Cornet; with Solo 2\textsuperscript{nd} Cornet at measure 44, with Solo 1\textsuperscript{st} Trumpet at measure 49), measures 34-55
Each solo part in the cornets and trumpets adds a unique contrapuntal layer to the texture, contributing to an ensemble crescendo or cachophony of sound that builds right up until the downbeat of measure 56. At this point, the texture suddenly becomes homophonic in nature for the full ensemble.

Example 4.9: *To Tame the Perilous Skies*  
(1st Trumpet), measures 61-64

At measures 61-64, a fanfare statement from the 1st trumpet part emerges and then fades from the texture. The role of the trumpet is often to interject and announce fragmentary sections of the fanfare theme within the scope of the framework of the composition.

Example 4.10: *To Tame the Perilous Skies*  
(1st Cornet and 1st Trumpet), measures 147-164

The ascending chain of irregularly accented eighth notes builds from the bottom voice of the ensemble through the top, with the 1st cornet and 1st trumpet adding in on measure 147. The placement of the accents implies a super-metric grouping of measures 147-148 in triple meter. Holsinger leads the ensemble through a chain of rhythmic tonal modulations, finally arriving at a definitive downbeat at measure 164. The aggressive style of play is through the use of accented syncopations, sforzando attacks, and fast swells or crescendos.
Example 4.11: *To Tame the Perilous Skies*  
*(1st Trumpet)*, measures 361-364

Again, the trumpet emerges from the texture of the full ensemble, with an accented, punctuated fanfare motive. Holsinger is distinct in his desire for accented and marcato articulation.

Example 4.12: *To Tame the Perilous Skies*  
*(1st Cornet)*, measures 455-467

Holsinger creates a massed sixteenth-note ascending pyramid effect in measures 455-456 with aggressive play through to the end of the piece. Again, factors of intonation, range and endurance are of prime importance to the cornet and trumpet players.

**SELECTED DISCOGRAPHY**


Another significant piece for wind band receiving the American Bandmasters Association Ostwald Award, *Southern Harmony*, was composed in 1998 by Donald Grantham (b. 1947) and premiered at the CBDNA National Conference in 1999. In addition to the Ostwald Award, *Southern Harmony* also received the 1999 National Band Association William D. Revelli Prize for band composition. The score was published in manuscript form in 1998 after being commissioned by the Southeastern Conference of Band Directors and is available for rental through the composer’s publishing company, Piquant Press.

According to program notes provided by Grantham, *Southern Harmony* was influenced by a songbook collection published by William “Singin’ Billy” Walker in 1835. It is the same songbook that Aaron Copland had earlier drawn inspiration from in setting the hymn-tune “Amazing Grace,” in his *Emblems*. Many of these spirituals are folksongs with Christian texts or traditional sacred tunes that were widely known and sung throughout the South before the Civil War. The tunes often use modal or pentatonic influences rather than major or minor scales and the harmonies often employ crude or primitive chord positions, voice leading and progressions removed from the generally accepted traditions of Western music in the nineteenth century.

A distinctive scoring device used by Grantham to account for these non-traditional voice leadings and harmonies in his neo-romantic setting, includes the treatment of the four trumpet parts much like a four-part horn section, with the first and third parts taking on the role of the lead players, both in tessitura and technical demand. With his four-part trumpet scoring, Grantham voices chords so that the roots are typically reinforced in octaves whenever triadic harmony is employed.
For impact, Grantham often uses bell-tone sfzorzando attacks broken apart into rhythmic pyramids where one part layers on top of another. Another way Grantham takes advantage of the four-part voicing for trumpets is to create a sense of independent overlapping, or rhythmic dovetailing effect. Beyond the act of playing their instruments, wind players are asked to become hand-clappers in the third movement, “Exhilaration,” which is scored for woodwinds and horns, with additional hand-clapping accompaniment from the tacet instrumentalists.


Example 4.13: *Southern Harmony*  
(Solo 1st Trumpet, mvt. 4 – *The Soldier’s Return*), measures 3-11

The movement begins in a tranquillo setting, with open, sparse sustained lower-register notes in the muted trumpets, alto and tenor saxophones and bass clarinet. The trumpet solo emerges from this texture at measure 3, played with much rubato and in a very legato, lyrical style.

Example 4.14: *Southern Harmony*  
(1st and 2nd Trumpets, mvt. 4 – *The Soldier’s Return*), measures 81-88
Once again, Grantham makes use of the thick four-part trumpet writing to pair the 1st and 2nd trumpet together in close thirds. At this point, the trumpets are the only moving line in the ensemble texture and must bring out the crescendo into the sfzorzando chord in measure 86, as the 1st and 2nd trumpet parts ascend and the 3rd and 4th trumpet parts descend.

Example 4.15: *Southern Harmony*  
(Trumpets, mvt. 4 – *The Soldier’s Return*), measures 106-109

In the “Thorny Desert” section of the final movement, muted fanfare figures in the trumpets cut through the texture of the ensemble. The four-part trumpet writing allows for an equal echo effect to occur between the 1st and 2nd trumpets, paired together, and the 3rd and 4th trumpets, paired together. The same motif returns at measures 224-228.

Example 4.16: *Southern Harmony*  
(1st Trumpet, mvt. 4 – *The Soldier’s Return*), measures 233-254

The duple theme that enters from the brass choir in measure 233, contradicts the compound meter in the woodwind choir, and in effect creates a superimposed, polyrhythmic feel to the ensemble texture, with the two different meters being played simultaneously. This section gradually slows down and builds in ensemble volume in order to set up a sudden, dramatic increase in tempo at measure 255.

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SELECTED DISCOGRAPHY


*When the Trumpets Call*, University of Georgia Wind Symphony, Summit Records, DCD247, 1999.

Another professional organization in support of the wind band medium, the National Band Association, was founded in 1960. The organization has sponsored an annual band composition contest since 1977, known as the William D. Revelli Memorial Band Composition Contest. Pulitzer Prize-winning Composer Michael Colgrass (b. 1932) won the National Band Association Revelli Award in 1985 with his composition, *Winds of Nagual*, subtitled *A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda*.

*Winds of Nagual* was commissioned by and dedicated to Frank Battisti and the New England Conservatory Wind Ensemble as a result of a grant from the Massachusetts Council for the Arts, and was premiered in 1985. In addition to the Revelli Award, the piece was also awarded the top recognition in both the Louis B. Sudler Wind Band Competition, and Barlow International Composition Contest. The work was adapted from *Tales of Power*, a solo piano work conceived in 1980 by the composer based on the same programmatic material.  

In his musical setting of developing thematic variations, Colgrass programmatically depicts the writings of the fourteen-year apprenticeship Carlos Castaneda had with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico.  

Each character in the story correlates to a musical theme as Colgrass in effect becomes the storyteller through his music. Thematic transformation is utilized as a way of reflecting the personal transformation of the main characters in the book.

The wide array of composition styles present in the work blends both traditional and non-traditional techniques. This eclectic combination of styles evokes sudden changes of feeling, mood, and tempo. Colgrass integrates diatonic, modal, pentatonic, octatonic, chromatic, and sound-mass textures in a seamless manner. The diverse harmonic and melodic language operates under the auspices of “tonal nonfunctional harmony.”

Each of the main characters in the story, Don Juan and Carlos, has a musical theme. At the beginning of the composition each of the themes are clear and distinct, however by the end of the composition, the two themes are entwined in such a way that

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98 Clickard, op. cit., 45.

99 Ibid., 45.


102 Miles, op. cit., 645.

103 Ibid., 647.
makes them nearly indistinguishable from each other.\textsuperscript{104} The work is scored for an expanded instrumentation and features six B-flat trumpet parts, with two of the parts doubled on cornet, in addition to a separate part for flugelhorn. The brass writing uses the extremes of the range and covers a wide array of dynamics.\textsuperscript{105}


Example 4.17: \textit{Winds of Nagual}  
(Flugelhorn, mvt. 1 – \textit{The Desert}), measures 29-34

The cornets and flugelhorn play the initial statement of the Juan theme. The cornets are designated to play “in hats,” as influenced by jazz styles and are specifically indicated for the performers to play into danceband derbys. This specific instruction prevents the passage from being played into metal music stands in an attempt to achieve the same desired effect.

Example 4.18: \textit{Winds of Nagual}  
(Cornet, mvt. 1 – \textit{The Desert}), measures 117-125

\textsuperscript{104} Miles, \textit{op. cit.}, 646. 

\textsuperscript{105} Ibid., 646.
The cornet plays in an overly romantic and sentimental style in reference to Juan at measures 117-125. The use of vibrato to add warmth to the sound and the flux of tempo as indicated in the freely interpreted accelerando and ritardando, are drawn from neo-Romantic influences. The parallel motion of the alto saxophone pitched at the interval of a third beneath the trumpet melody produces a quasi-mariachi style. \textsuperscript{106}

Example 4.19: \textit{Winds of Nagual}
(Trumpets, mvt. 3 – \textit{The Gait of Power}), measures 288-296

The duration of the interval changes decreases to create a quasi-accelerando effect moving into the massed sound of the dissonant tone cluster at measure 292 as Carlos exerts his will. \textsuperscript{107} After the arrival at the sound mass the sound dissipates into the following movement.

Example 4.20: \textit{Winds of Nagual}
(Solo 1\textsuperscript{st} Trumpet, mvt. 4 – \textit{Asking twilight for calmness and power}), measures 313-317

The pulse in this section becomes blurred through the irregular motion of the melodic line as observed in the muted trumpet solo. The extended variation on Carlos’ theme passes to different soloists throughout the movement as a sense of relaxation and meditation is presented. \textsuperscript{108}

\textsuperscript{106} Clickard, \textit{op. cit.}, 52.

\textsuperscript{107} \textit{Ibid.}, 64.

\textsuperscript{108} \textit{Ibid.}, 66.
Example 4.21: *Winds of Nagual*  
(Solo Flugelhorn, mvt. 4 – *Asking twilight for calmness and power*), measures 400-414

The solo flugelhorn sets the austere scene, complete with blurred rhythm and wandering melodic direction in this section of the movement subtitled “Mist rolls in and the moon rises.”

Example 4.22: *Winds of Nagual*  
(Cornets, mvt. 5 – *Juan Clowns for Carlos*), measures 474-482

The Mexican mariachi style of the trumpets scored in parallel thirds imitates a mocking, laughing style. The first three eighth notes are approached by an upward smear. As would be expected in the mariachi style, fast and wide vibrato pervades the excerpt. The sixteenth notes in measure 476 begin in a rubato style with the first few notes being stretched and the last few notes being rushed through in order to create a sense of flexible time within the measure.

**SELECTED DISCOGRAPHY**

Another work for the wind band medium receiving multiple awards was *Passacaglia (Homage to B-A-C-H)*, composed by Ron Nelson (b. 1929) in 1993. His composition is the first work to ever win both the American Bandmasters Association Ostwald Award and the National Band Association Revelli Award, in addition to winning the Louis B. Sudler International Wind Band Composition Competition.\(^{109}\) The piece was commissioned in celebration of the 125\(^{th}\) anniversary of the Cincinnati College-Conservatory of Music, and was premiered by the United States Air Force Band under the direction of Colonel Adal Bonner at the University of Cincinnati on October 3, 1992.

The work is set in a neo-classical form of continuous variations and includes many baroque compositional techniques.\(^{110}\) The passacaglia that the piece is based upon is constructed on an eight-measure theme, made up of corresponding half-step, whole-step intervals of the octatonic scale, and is repeated twenty-five times in various registers of the ensemble. The composer has described the work as a seamless series of tableaux that move from darkness to light.

\(^{109}\) Foster, *op. cit.*, 82.

Written in homage to Johann Sebastian Bach, the work utilizes, as counterpoint throughout the work, the melodic tetrachord motive represented in his name in German musical nomenclature (B-flat, A, C, B-natural). Bach had introduced this motive in his unfinished *Art of the Fugue*, the textures of which are paraphrased in the fourth and fifth variations of the work by Nelson. Additionally, the passacaglia theme composed by Nelson parallels J.S Bach’s *Passacaglia and Fugue in C minor* of 1717.\(^{111}\)

The scoring of the work is mostly linear, as seen in the trumpet parts, with each part having an independent contrapuntal responsibility. Nelson applies twentieth century transformation processes such as transposition, inversion, and retrograde inversion to his motives.\(^{112}\) In regard to the complexity of the work, the composer states that this was the first work he completely graphed before composing.\(^{113}\)


Example 4.23: *Passacaglia: Homage on B-A-C-H*  
(Trumpets), measures 17-25

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\(^{111}\) Battisti, *op. cit.*, 58.

\(^{112}\) Chesnutt, *op. cit.*, 86.

Four trumpet parts in unison present the B-A-C-H tetrachord motive at measures 17-25. The intonation of the intervals especially the low register D, C-sharp, and E pose concerns for section intonation with the necessary individual adjustment of the instrument in regard to pitch on these particular notes.

Example 4.24: *Passacaglia: Homage on B-A-C-H*  
(1st Trumpet), measures 60-65

A rhythmic variation of the Bach *Contrapunctus* theme returns in the 1st trumpet. The first slurred pitch at the interval of the perfect fifth necessitates a smooth connection between notes and supported air stream to negotiate the intervallic leap.

Example 4.25: *Passacaglia: Homage on B-A-C-H*  
(3rd and 4th Trumpets), measures 60-65

While the 1st trumpet soars above on the *Contrapunctus* theme, the 3rd and 4th trumpet parts provide chromatic impetus forward by playing the second theme from the Bach *The Art of the Fugue* in the lower register of the instrument. The number of accidentals contributes to the technical demand of the excerpt.

Example 4.26: *Passacaglia: Homage on B-A-C-H*  
(2nd Trumpet), measures 193-201
The Bach *Passacaglia and Fugue in C minor* material stretches the range of the trumpet, extending into the upper tessitura of the instrument. The same passage is restated immediately after the conclusion of the 2nd trumpet excerpt, now scored in the 1st trumpet in measures 201-209.

SELECTED DISCOGRAPHY


Other professional organizations dedicated to the promotion of the wind band medium include the national band fraternity Kappa Kappa Psi and national band sorority Tau Beta Sigma, which have premiered over twenty works in conjunction with the National Intercollegiate Band since the inception of their commissioning project in 1953. Also, the World Association of Symphonic Bands and Ensembles along with its corollary group in England, the British Association of Symphonic Bands and Wind Ensembles, were founded as an international endeavor to expand and promote the wind band medium in a global sense. Furthermore, annual conventions and professional meetings provided opportunities for new music to be heard and premiered, such as the Mid-west International Band and Orchestra Clinic which was first held in 1946.

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114 Smithwick, *op. cit.*, 2.
The Ford Foundation Contemporary Music Project began in 1959 as a way to promote music in the schools by placing select composers in educational settings. Norman Dello Joio (b. 1913) was the head of the Ford Foundation’s Young Composer’s Project from 1959 until 1973 as well as the Composer’s in Residence Project of the Contemporary Music Project for the Music Educators National Conference, and wrote several pieces for band including *Variants on a Mediaeval Tune*, *Scenes from the Louvre* and *Satiric Dances for a Comedy by Aristophanes*. Another contributing impetus for new music was the Ithaca New York High School Band Commissioning Project, directed by Frank Battisti from 1955-1967, which resulted in over twenty new works for concert band from many distinguished and important composers, including Vincent Persichetti, Karel Husa, Warren Benson, Leslie Bassett, Robert Ward, Walter Hartley, Barney Childs and Alec Wilder.  

As the Ithaca commissioning project gained momentum, Battisti wrote the following:

“It has always been my personal belief that all performing groups, both professional and amateur, should take an active part in stimulating composers to write for their performing medium. The band, as a truly expressive vehicle, needs the attention and talents of all excellent composers of our day if it is to win its rightful position in music. The color and expressive possibilities of the band, I believe, are just beginning to be seen and appreciated by many of our composers.”

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CHAPTER 5

NEO-CLASSICAL ELEMENTS IN WIND BAND MUSIC

After the establishment of the wind ensemble as a serious artistic endeavor in the 1950s, music composed for winds took on a decidedly more contemporary guise and more works of a serious and original nature were making their way into the wind band repertoire. Many more composers of international reputation composed works for winds, helping to move ahead the legitimacy of the band as a performance medium. As a result, more contemporary compositional devices related to structure, development, and orchestration were starting to appear in new works for the wind band medium.

Significant composers such as Igor Stravinsky, Arnold Schoenberg, and Paul Hindemith contributed works for the wind band medium. A monumental recording in the early Eastman LP recording series brought together on one album, the Stravinsky \textit{Symphonies of Wind Instruments}, the Schoenberg \textit{Theme and Variations}, op. 43a, and the Hindemith \textit{Symphony in B-flat for Concert Band}. In their works for band, each composer made a major contribution to the repertoire.
Symphonies of Wind Instruments by Igor Stravinsky was written in 1920, well before the establishment of the wind ensemble movement in the United States. During the 1920s, Stravinsky had begun to move away from his Russian period in which he had composed works such as The Firebird and The Rite of Spring, and toward a neo-classical style of composition. This new style of writing allowed for smaller dimensions, greater control, and more precision regarding colors and shapes in his composition.\textsuperscript{117}

After the death of Debussy, Henri Prunières of the Revue Musicale asked several leading composers, including Ravel, Bartók, de Falla, Satie and Stravinsky to submit a piece for a special issue in his memory.\textsuperscript{118} Stravinsky contributed a wordless chorale arranged for the pianoforte, which he developed into the Symphonies of Wind Instruments.\textsuperscript{119}

The piece was conceived for the twenty-three instruments of the wind section of the symphony orchestra.\textsuperscript{120} Throughout the work, Stravinsky exploits various instrumental timbres in creating symphonies of sounds or the sounding together of various sonorities.\textsuperscript{121} The work was premiered in London at the Queen’s Hall under the baton of Serge Koussevitzky on June 10, 1921. Stravinsky made a revision of the Symphonies of Wind Instruments in 1947, and shortly after this revision was published,

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\textsuperscript{121} White, op. cit., 96.
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Frederick Fennell programmed the work on an Eastman School of Music concert in February of 1951.\textsuperscript{122} While the exact motivation for the revision of the piece remains in question, the composer originally revised the chorale section of the work to fit with a broadcast recording for CBS in 1945.

Perhaps concerns of public reception, dissatisfaction with the instrumentation, or a general lack of demand for the piece and the circumstances of the Second World War contributed toward the decision to provide a revision of the entire piece.\textsuperscript{123} Of a primary financial concern, during and after the War, the score to the \textit{Symphonies of Wind Instruments} was held in Europe by Edition Russe de Musique, while Stravinsky now was living in the United States. In effect, a revision published through Boosey & Hawkes in 1947 provided the composer with the means to re-publish and receive royalty rights on his music composed during the period between 1920 and 1930, including such works as the \textit{Symphonies of Wind Instruments}, \textit{Octet}, and the \textit{Concerto for Piano and Wind Instruments}.\textsuperscript{124} In the 1947 revision, Stravinsky made changes to the instrumentation, including substituting three B-flat trumpet parts for the original two trumpet parts in C and one trumpet part in A, along with some significant rescoring and editing of the music.\textsuperscript{125}

\textsuperscript{122} Cipolla, \textit{op. cit.}, 121.

\textsuperscript{123} \textit{Ibid.}, 125.

\textsuperscript{124} \textit{Ibid.}, 31.

\textsuperscript{125} \textit{Ibid.}, 32.
The piece presents a sense of transparency through independent polyphonic linear development. Stravinsky was experimental in finding instrumental colors, pairings, and roles. In his music, the idea of discontinuity served to separate and isolate independent layers and episodes. The juxtaposition of contrasting episodes allowed the composer to create sudden contrasts in the music. His unique approach to composition served to free Stravinsky from many of the formalistic designs and influences of the Russian traditionalists, such as symmetrical phrase construction and expectations of romanticized thematic development.

In a tonal and harmonic sense, Stravinsky employs a pre-serial pitch language in constructing alternating diatonic and octatonic pitch structures, in addition to drawing on chromatic, modal, bitonal and extended tertian harmonies. However, there is no attempt at establishing any tonal relationships or any progressions toward a resolution of the dissonant elements in his work. In a rhythmic sense, Stravinsky relies on a formal design of irregular metric structures. Transitions of tempo include metric modulations where the relationships of tempos are based on mathematical ratios. The piece was scored with instruments of a homogeneous timbre in mind, which can be readily seen in the homophonic writing of the three trumpet parts. This method of scoring is much unlike what is found in his Octet, where the trumpet parts are scored largely independent of each other in a highly contrapuntal manner.


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Example 5.1: *Symphonies of Wind Instruments*  
(1st Trumpet), measures 60-62

Designated with a light, staccato articulation indication, the subdivision of the newly established compound meter contributes rhythmic security within the ensemble. The trumpet line is composed in three-part “harmony,” although non-traditional in the use of pitch selection. The characteristic staccato markings in Stravinsky support a dry, secco approach.

Example 5.2: *Symphonies of Wind Instruments*  
(1st Trumpet), measures 207-211

The homophonic line in the trumpet parts foreshadows a fragment of the “Wild Dance” theme and provides an interruption and an abrupt shifting of the episodic content from the serene, blurred sonority of the woodwinds to the sharp, agitated style of the brass. Marked in articulation the entrances are played in a pointed and biting manner.

Example 5.3: *Symphonies of Wind Instruments*  
(1st Trumpet), measures 257-269
Again, the trumpet line appears composed in a three-part homophonic style, although non-traditional in use of pitch selection, and creates a strong accent of the displaced metric feel throughout the shifting meters of the “Wild Dance” section.

SELECTED DISCOGRAPHY


*Concerto for Piano and Wind Instruments; Ebony Concerto; Symphonies of Wind Instruments, Octet for Wind Instruments*, Netherlands Wind Ensemble, Edo de Waart, conductor: Philips, 6500 841, 1975.


Known for the advent of his unique twelve-tone system of composition, Arnold Schoenberg (1874-1951) wrote his *Theme and Variations for Wind Band, Op. 43a* in 1943. The composition was encouraged by Schoenberg’s friend, Carl Engel, president of G. Schirmer, Inc., who frequently asked him to write a piece for band. Delayed by the events of the Second World War, the work was first performed by the Goldman Band in
1946, conducted by Richard Franko Goldman. An orchestral transcription of the work, created by Schoenberg, was later presented by the Boston Symphony under Serge Koussevitsky, and later by the New York Philharmonic under Leopold Stokowski.

The piece, decidedly more neo-romantic and neo-classic in nature than serial, is comprised of seven variations on a twenty-one bar theme which are played without break and include a waltz, a fugato, an inverted canon, and a finale featuring portions of the variation material in combination. The basic materials of each variation can be traced back to fundamental motives inherent in the theme. While the initial presentation of the theme remains relatively simple, each successive variation becomes more complex. The variations avoid strong points of cadence; instead they feed off of the constant tension and resolution of the thematic development.

Although his characteristic twelve-tone approach to tonality was not used in this piece, Schoenberg employs many devices associated with his previous style, including elaborate counterpoint, and chromatic texture. Since Schoenberg interweaves the harmonic pattern of the theme throughout, an analysis of the first twenty-one measures clarifies the harmonic texture of the entire composition. The tonality of G minor is indicated in the opening key signature, however, Schoenberg moves to a new tonality at

127 Goldman, op. cit., 92-3.


129 Rasmussen, *op. cit.*, 291.

130 Frank Joseph Prindl, *A Study of Ten Original Compositions for Band Published in America since 1946*, (Tallahassee: Florida State University, 1956), 78.


the beginning of each successive measure, resulting in a shifting sense of tonality.\textsuperscript{133} With few exceptions, the vertical harmonic structures can be analyzed in terms of traditional tertian harmony.\textsuperscript{134} However, much use of altered chord tones, along with the delayed resolution of dissonant tones and the use of secondary dominants and other borrowed chords is found throughout the composition.\textsuperscript{135}

The scoring for brass is innovative in that it features conical bore instruments, including cornets, flugelhorns, French horns, and baritones, against cylindrical bore instruments such as the trumpets and trombones.\textsuperscript{136} Schoenberg makes a unique use of the flugelhorns, neither doubling the instrument with the trumpets nor in conjunction with the cornets. In several instances the flugelhorn projects the principal melodic line in a free virtuoso manner.\textsuperscript{137}

The piece turned out to be a quasi concerto grosso work, in which individual instruments function as soloists in the contrasting variations.\textsuperscript{138} It resembles chamber music for the fully-instrumented wind band.\textsuperscript{139} Developing variations is the term Schoenberg uses for the process by which all significant material in a work is derived from a relatively small amount of basic material.\textsuperscript{140}

\textsuperscript{133} Prindl, \textit{op. cit.}, 89.

\textsuperscript{134} James Isaac Nail, “The Concept of Developing Variations as a Means of Producing Unity and Variety in Schoenberg’s Theme and Variations, Opus 43A,” (Austin: University of Texas, 1978), 103.

\textsuperscript{135} \textit{Ibid.}, 103.


\textsuperscript{137} Prindl, \textit{op. cit.}, 90.

\textsuperscript{138} Roznoy, \textit{op. cit.}, 40.

\textsuperscript{139} Battisti, \textit{op. cit.}, 28.
Example 5.4: Theme and Variations for Wind Band, Op. 43a
(1\textsuperscript{st} Cornet, var. 1 – Poco Allegro), measures 12-13

This entrance strictly imitates the main thematic material presented two measures earlier in the clarinets. The role of the cornet is to match the smooth legato line of the clarinet and to navigate the large intervallic leaps without interruption of the air flow on the instrument. The thematic material is seemingly fragmented and spliced into various voices, ever changing the instrumental color of the work. This variation is the closest to the theme, in regard to style and manipulation of the thematic material. The variation features mutations of the thematic material into triplet rhythms, contrasting often with dotted and triplet rhythms in separate voices throughout the scoring.\textsuperscript{141}

Example 5.5: Theme and Variations for Wind Band, Op. 43a
(1\textsuperscript{st} Cornet, var. 1 – Poco Allegro), measures 40-42

The 1\textsuperscript{st} and 2\textsuperscript{nd} cornet and 1\textsuperscript{st} trumpet are written in harmony with the 1\textsuperscript{st} trumpet doubling the 1\textsuperscript{st} cornet line an octave lower on the fragmentary statements. At measure 41, the cornets and trumpet share the responsibility of observing the ritardando as this section transitions without pause into the new tempo of the second variation beginning at measure 43.

\textsuperscript{140} Nail, op. cit., 3.

\textsuperscript{141} Ibid., 100.
Example 5.6: *Theme and Variations for Wind Band, Op. 43a*
(1st Cornet, var. 2 – *Allegro Molto*), measures 43-59

Schoenberg uses the muted color of the cornets and trumpets written in non-triadic harmony in this variation. The thematic material is manipulated in a combination of dotted rhythms with triplet rhythms, with an emphasis on perfect fourth and fifth intervals. The articulation of the triplets is very pointed throughout the excerpt.

Example 5.7: *Theme and Variations for Wind Band, Op. 43a*
(1st Flugelhorn, var. 2 – *Allegro Molto*), measures 60-67

The 1st flugelhorn sings through the sparse layered texture with the primary thematic material. Having to navigate large leaps in interval, while playing in a smooth legato, dolce style, presents a challenge to the use of air by the player. The tessitura of the melodic line ascends into the upper register of the flugelhorn, requiring very delicate playing.
Example 5.8: *Theme and Variations for Wind Band, Op. 43a*  
(1st Trumpet, var. 2 – *Allegro Molto*), measures 73-76

The trumpet presents the thematic material along with the alto saxophone, setting the style for the imitative woodwind passages that follow. The articulation marks in measure 73 demand a very sharp, pointed articulation. The abundant chromaticism adds to the difficulty of the line.

Example 5.9: *Theme and Variations for Wind Band, Op. 43a*  
(1st Cornet, var. 3 – *Poco Adagio*), measures 88-93

The cornet shares the thematic material in octaves with the oboe, and interacts contrapuntally with the solo clarinet in this fantasy-like variation. The variation features the development and reconciliation of contrasting thematic material found previously in the work.

Example 5.10: *Theme and Variations for Wind Band, Op. 43a*  
(1st trumpet, var. 6 – *Allegro*), measures 172-177
The fugue subject is presented first by the unison French horns in measure 169. At measure 172, the subject is then stated by the 1st trumpet in the subdominant. One should not allow the sound to decrease too much after the initial three notes or the effective layering of sound that Schoenberg sought, will be lost. The finale acts as a summary of various ideas from the theme and variations.

SELECTED DISCOGRAPHY


*In Concert with the University of Illinois Symphonic Band: The Begian Years, vol. VII*, University of Illinois Symphonic Band, Harry Begian, conductor: Mark Custom Recording Services, MCD-1648, 1995.


After immigrating to the United States, Paul Hindemith (1895-1963) composed his *Symphony in B-flat for Concert Band* for the United States Army Band, “Pershing’s Own.” Having been requested to appear as a guest conductor of the band on one of their concerts, Hindemith agreed to the conducting engagement and subsequently to conduct a

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142 Roznoy, *op. cit.*, 42.
new symphony he was writing for band.\textsuperscript{143} The work was premiered by the United States Army Band in Washington D.C. on April 5, 1951, with the composer conducting.\textsuperscript{144} After the performance, the composer gave the original manuscript score to Lieutenant Colonel Hugh B. Curry, director of the band.\textsuperscript{145}

Before composing the symphony, Hindemith wrote a large amount of music for winds, including a cycle of instrumental sonatas that continue to be performed regularly, as well as chamber pieces for various wind combinations.\textsuperscript{146} Early in his musical career, Hindemith served as musical director and head of the music selection committee for the Donaueschingen Music Festival in 1926, an annual forum established for the performance of innovative works by young German and Austrian composers.\textsuperscript{147} A concert of music commissioned for the military band was planned for that year and included *Konzertmusik für Blasorchester, Op. 41*, composed by Hindemith, *Spiel für Militärochester, Op. 39*, composed by Ernst Toch, *Drei Märsche für Militärochester, Op. 44*, composed by Ernst Křenek, and *Kleine Serenade für Militärochester*, composed by Ernst Pepping.\textsuperscript{148}

\textsuperscript{143} Mark Gerard Belcik, “Paul Hindemith’s Symphony in B-flat for Concert Band,” *The Instrumentalist* (March, 1990), 24.

\textsuperscript{144} Ibid., 4.

\textsuperscript{145} Richardson, *op. cit.*, 51.


\textsuperscript{147} Barry E. Kopetz, “Hindemith’s Symphony for Band,” *The Instrumentalist*, (March, 1990), 24.

\textsuperscript{148} Ibid., 4.
The neoclassical-designed work was scored for an American concert band, which featured a slightly different instrumentation from European bands of which Hindemith was more familiar with, primarily in the inclusion of the saxophone family.\textsuperscript{149} In the work, Hindemith scored for Solo B-flat Cornet, 1\textsuperscript{st}, 2\textsuperscript{nd}, and 3\textsuperscript{rd} B-flat Cornets and 1\textsuperscript{st} and 2\textsuperscript{nd} B-flat Trumpets. The orchestration utilized by Hindemith exploited the timbral differences between the conical-bore cornet and cylindrical-bore trumpet by oftentimes isolating the different instruments to achieve the desired sonorities.\textsuperscript{150} His writing for winds stands out among other compositions of the era for its soloistic qualities.\textsuperscript{151}

The work is divided into three movements, “Moderately fast, with vigor;” “Andantino grazioso;” and “Fugue,” and is void of the romanticism of his predecessors such as Brahms and Strauss.\textsuperscript{152} The composition is tonal, highly contrapuntal, and characterized by broad melodic lines and rhythmic vitality.\textsuperscript{153} Hindemith developed his own system of tonality which did not recognize major or minor, but instead asserted a hierarchal relationship of tones and an ordering of intervallic consonance and dissonance.\textsuperscript{154} Counterpoint and theme integration serve to provide a unifying design to

\textsuperscript{149} Richardson, \textit{op. cit.}, 51.
\textsuperscript{150} Kirkland, \textit{op. cit.}, 119.
\textsuperscript{151} Kopetz, \textit{op. cit.}, 25.
\textsuperscript{152} Kirkland, \textit{op. cit.}, 115.
\textsuperscript{153} \textit{Ibid.}, 116.
\textsuperscript{154} Miles, \textit{op. cit.}, 465.
the work.\textsuperscript{155} While traditional in the sense of adhering to tonal areas, the harmonic vocabulary employed by Hindemith in his work for band, abandons any idea of functional harmony.  

The music that Hindemith composed is linear in design and does not necessarily fit into the natural accents and predictable divisions of measures.\textsuperscript{156} The use of slurs, ties, and changing meters add to the linear character of the music.\textsuperscript{157} The piece lacks any grandiose gestures of accelerando or ritardando at transition points, instead Hindemith merely employs the stark change of episode in regard to tempo variance. A signature polyphonic endeavor based on thematic integration, the \textit{Symphony in B-flat} provided the wind band medium with a work of breadth and quality at a time when serious works for band were few.\textsuperscript{158}  

While innovative, the symphony remains neo-classic in nature in the use of forms and counterpoint.\textsuperscript{159} Hindemith had served in a German Army band during the First World War and reminiscences of that experience are heard in the form of marches, march-like rhythms and the use of martial parodies throughout the composition.\textsuperscript{160} The \textit{Symphony in B-flat for Concert Band} succeeded in illustrating that the wind band was a viable, artistic performance medium.\textsuperscript{161}

\textsuperscript{155} Belcik, \textit{op. cit.}, 16.

\textsuperscript{156} \textit{Ibid.}, 120.

\textsuperscript{157} \textit{Ibid.}, 121.

\textsuperscript{158} Rasmussen, \textit{op. cit.}, 161.

\textsuperscript{159} Kopetz, \textit{op cit.}, 24.

\textsuperscript{160} Noss, \textit{op. cit.}, 136.

Example 5.11: *Symphony in B-flat for Concert Band*  
(Solo Cornet, mvt. 1 – *Moderately fast, with vigor*), measures 1-11

The first movement is composed in sonata-allegro form and opens boldly with a unison statement of the theme by the six cornet and trumpet parts. A clear tonal focus is established around the pitch center of B-flat concert. In addition to the cornet/trumpet part, there are two other important layers of musical material in motion, one in the low brass and the other in the upper woodwinds. The woodwind layer consists of eighth-note triplet patterns against the duple dotted rhythms present in the cornets and trumpets. When the melody descends into the low register, the volume should not decrease. At this point, Hindemith orchestrates the line in the first horn and first trombone as well, in order to reinforce the direction of the thematic material in this low range of the instrument.

Example 5.12: *Symphony in B-flat for Concert Band*  
(Solo Cornet, mvt. 1 – *Moderately fast, with vigor*), measures 63-68


162 Richardson, *op. cit.*, 52.

163 Belcik, *op. cit.*, 46.
The excerpt builds in intensity as seen in the demands of extended range, extended sustained playing and aggressive articulation style. The thematic material derives from the primary statement of the motive at the beginning of the movement.¹⁶⁴

Example 5.13:  *Symphony in B-flat for Concert Band*  
(Solo Cornet, mvt. 1 – *Moderately fast, with vigor*), measures 129-139

The solo in the cornet imitates the alto saxophone and is much lighter in texture than the full-ensemble section immediately preceding, which results in the effect of a dramatic terraced-dynamic contrast.¹⁶⁵ There is an error in measure 135, where a G-natural is found in the cornet part, with a G-sharp indicated in the score.¹⁶⁶ The fugal subject material passes from the cornets on to other instruments.

Example 5.14:  *Symphony in B-flat for Concert Band*  
(Solo Cornet, mvt. 2 – *Andantino grazioso*), measures 1-26

¹⁶⁴ Belcik, op. cit., 59.

¹⁶⁵ Ibid., 54.

¹⁶⁶ Ibid., 55.
As a dialogue between two voices, the alto saxophone part is imitative of the cornet part and therefore, proper balance is of a main concern to the cornet player. Hindemith apparently preferred a dark tone quality in cornet sound, nearly devoid of vibrato.\textsuperscript{167} The shifting meters serve to blur the barlines. At measure 12 when the first theme repeats, Hindemith reverses the original roles played by the two solo voices.\textsuperscript{168} A return to his kammermusik quality is evident in the utilization of smaller instrumental groupings and thinner orchestration in this movement. Disjointed melody and large intervallic leaps contribute to the difficulty of the solo line.

**SELECTED DISCOGRAPHY**

*Eastman Wind Ensemble: Works by Hindemith, Schoenberg, and Stravinsky.*
Eastman Wind Ensemble, Frederick Fennell, conductor: Mercury MG50143/SR90143, 1957.


*In Concert with the University of Illinois Symphonic Band: The Begian Years, vol. VII*, University of Illinois Symphonic Band, Harry Begian, conductor: Mark Custom Recording Services, MCD-1648, 1995.


\textsuperscript{167} Kirkland, op. cit., 123.

\textsuperscript{168} Kopetz, op. cit., 24.
A new wave of composition and the use of more Avant-garde techniques and trends in the twentieth century, such as polytonality, tone clusters, tone rows, free formal and tonal structures, contemporary rhythms and harmonies, and various other compositional devices, can be seen in works composed for the wind band during the 1960s and 1970s. Composers such as William Schuman, Gunther Schuller, Leslie Bassett, Joseph Schwantner, Karel Husa, and Krzysztof Penderecki applied techniques drawn from contemporary orchestral practices to their works composed for the wind band. Differences in composition and orchestration were radical and easily evident and demonstrated textures and colors that were entirely new in the wind band medium.\footnote{Battisti, \textit{op. cit.}, 26.}

In his great masterpiece for wind band, \textit{Music for Prague 1968}, Pulitzer Prize-winning composer Karel Husa (b. 1921) combined contemporary writing styles with the programmatic depiction of his war-torn homeland. His compositional styles were primarily influenced by the folk elements in Janáček, Bartók and the neo-classic forms of Honegger and Stravinsky, and exhibit compositional techniques such as atonality,
dodecaphony and serial writing, along with native Czech folk-elements. ¹⁷⁰ *Music for Prague 1968* was composed on commission by the Ithaca College Wind Ensemble, Kenneth Sapp, conductor, in 1968 and received its premiere at the Music Educators National Conference in Washington D.C. on January 31, 1969. ¹⁷¹

In the composition, Husa relied on a variety of compositional techniques to create new sounds and textures, mainly through the use of experimental instrument techniques and combinations. The work is written in a cyclic and serial style based on the synthesis of twelve-tone technique with the expressive qualities of the Czech folk idiom. ¹⁷² Although not written in any particular tonality, the use of the Hussite folk song at the beginning and end of the composition gives a strong tonal center to the form. However, triadic harmony is lacking, and the stark openness of the unison ensemble playing the Hussite melody is the closest Husa ever gets to using tonality in the traditional sense.

The composition, written in four movements, spells out his feelings for his native city, voicing his protest against the invasion of his homeland by Soviet troops in 1968 and the resulting occupation of the country. Throughout the work, symbolism abounds, as seen in the distress fanfare calls in the first movement, the unbroken hope of the Hussite song, “Ye Warriors of God and His Law,” the imitative sounds of bells


¹⁷² Kirkland, *op. cit.*, 140.
throughout the work as calls of distress as well as calls of victory, and a birdecall of liberty at the beginning of the work. The cyclic return of ideas serves to unify and bind the piece together.\footnote{McLaurin, \textit{op. cit.}, 102-103.}

\textit{Music for Prague 1968} was the first of a triptych that Husa calls his three “manifests,” or scores intended to address serious issues of international concern. The other works include \textit{Apotheosis of this Earth}, which was composed in 1970 as a prophetic warning about the dire consequences of humanity’s rape of the environment, and a dramatic work, a ballet based on the Euripides play \textit{The Trojan Women} where the ghastly toll exacted upon women and children by the ravages of war is played out upon the stage.\footnote{Fullmer, \textit{op. cit.}, 21.} An orchestral version of \textit{Music for Prague 1968} was prepared in 1970 and first performed by the Munich Philharmonic Orchestra, conducted by the composer.\footnote{Angela Gin-Gin Woo, “Karel Husa’s \textit{Music for Prague 1968} for Concert Band: An Analysis and Discussion of Conducting Performance Practices,” (University of California, 1992), 6.}

Example 6.1: *Music for Prague 1968 for Concert Band*
*(1st Trumpet, mvt. 1 – *Introduction and Fanfare*), measures 35-43*

A sudden tempo change is established with the fanfare entrance at measure 35. Marked “brassy” the figure represents a call of distress. At measure 41, a short fast rhythmic figure derived from the Hussite war song fragment appears. The four trumpets often alternates between unisons and tone clusters. Ensemble unisons are used for dramatic effect, appearing as stark and open. At measure 54, the trumpets play a three-note cluster and split apart into two voices, scored in pairs as 1st/3rd and 2nd/4th trumpets.

Example 6.2: *Music for Prague 1968 for Concert Band*
*(1st Trumpet, mvt. 1 – *Introduction and Fanfare*), measures 54-59*
Example 6.3: *Music for Prague 1968 for Concert Band*
(Trumpets, mvt. 1 – *Introduction and Fanfare*), measures 66-70

At measure 66, it is necessary for the trumpets to play with bells up in order that the different sounds of mutes, harmon, cup, and straight, are heard above the ensemble.\textsuperscript{176} Husa uses a cascading pyramid-type hocket effect in the four fragmented trumpet parts.

Example 6.4: *Music for Prague 1968 for Concert Band* (Trumpets, mvt. 1 – *Introduction and Fanfare*), measures 83-87

The entrance at measure 83 features all four trumpet parts playing different divisions in an aleatoric section where the given figure is repeated freely and irregularly with no general reverence to the beat pattern. An acceleration is observed with the trumpets arriving together on a sustained unison pitch at the downbeat of measure 88.

Example 6.5: *Music for Prague 1968 for Concert Band* (Trumpets, mvt. 4 – *Toccata and Chorale*), measures 106-113

The toccata features contrasting solo passages in the trumpet parts. The placement of the accents and rests appear in a way that is related to Czech folk dance music. The extremes intervallic leaps contribute to the difficulty.

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177 Ostling, and Whitwell, *op. cit.*, 265.
SELECTED DISCOGRAPHY


*In Concert with the University of Illinois Symphonic Band: The Begian Years, vol. XI,* University of Illinois Symphonic Band, Harry Begian, conductor: Mark Custom Recording Services, MCD-3083, 2000.


Continuing with the new venture into modern formal and tonal structures, Pulitzer Prize-winning composer Leslie Bassett (b. 1923) is of particular note for having composed a trio of significant works for band. His first piece written for band in 1965, *Designs, Images and Textures,* was commissioned by and dedicated to the Ithaca, New York, High School Band, under the direction of Frank Battisti. Building on characteristics evident in *Designs, Images and Textures,* Bassett composed *Sounds, Shapes and Symbols* for H. Robert Reynolds and the University of Michigan Band. The piece was premiered in Ann Arbor, Michigan on March 17, 1978. There are four movements, however unlike *Designs, Images and Textures,* the movements are not subtitled.

Unity throughout the composition is achieved by several prominent recurring formal areas. In his unique style of composition, Bassett constantly reworks and manipulates pitch materials and instrumentation. His music uses conventional pitch materials in an original manner.\(^\text{178}\) The opening six-note motive or pitch-set of the piece

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is one of the most important unifying elements, and is presented throughout the work in
different forms. Known as a serialist, Bassett uses all twelve notes in the octave to form
several small melodic cells that are then developed and incorporated into various textures
throughout the piece.\textsuperscript{179}

In his music, Bassett seeks to escape the confines of regular barred music. The
composer states that regular meter infused with the overlay of rhythmic elements such as
quarter note triplets, hemiola, three against two, and three against four, allowing the
rhythmic flow of the musical line to become more elastic.\textsuperscript{180} Another way the composer
creates this relaxed sense of meter is by tying short note values into long note values,
creating the impression of a new pulse.\textsuperscript{181} The construction of composite rhythm patterns
involving multiple voices that play in small isolated increments is another characteristic
of Bassett. These small increments join together to form extended, more complex lines.

In the third movement of \textit{Sounds, Shapes and Symbols}, an extended aleatoric
section, where time is freed of metric constraints and is measured instead by the clock or
left to the discretion of the conductor, is introduced. This sense of ambiguity and loose
approach to meter and rhythm appear as another discernable characteristic of the
composer.\textsuperscript{182} He often avoids regular meter, and shows a preference for the overlay of
multiple rhythms in order to create more of a layered sonority.

\textsuperscript{179} Johnson, \textit{op. cit.}, 16.

\textsuperscript{180} Russel Craig Mikkelson, “\textit{Sounds, Shapes and Symbols} by Leslie Bassett: A Contemporary
Composition for Band,” (University of Wisconsin-Madison, 1993), 104.

\textsuperscript{181} \textit{Ibid.}, 106.

\textsuperscript{182} Kish, \textit{op. cit.}, 68.
In this work, Bassett scores for four trumpets, allowing for the ease of extended harmonic voicings and quartal writing. Throughout the composition, Bassett uses five-note chords as an extension of harmonic possibility, and uses unique voicings and unusual doublings. He considers his music to be uniquely his own, not representative of any particular style, or school of musical thought.\textsuperscript{183}


\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.6.png}
\caption{Example 6.6: \textit{Sounds, Shapes and Symbols}\newline(1\textsuperscript{st} Trumpet, mvt. 1), measures 21-25}
\end{figure}

The layering texture technique used by Bassett is evident in the constantly shifting sonorities and tonal levels of this section of music. The trumpet line at measure 21 emerges from an ambiguous trill-like motif in the saxophones and lower woodwinds. The dual effects of blurred tonality and blurred metric divisions contribute to the ambiguous feel of his music. The elision of subsequent phrases as evidenced throughout the composition serves to propel the music forward. As the line ascends, the pace is suddenly slowed in measure 23 with the move from repetitive sixteenth notes to the longer duration of the repetitive quarter note triplets.\textsuperscript{184}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example6.6.png}
\caption{Example 6.6: \textit{Sounds, Shapes and Symbols}\newline(1\textsuperscript{st} Trumpet, mvt. 1), measures 21-25}
\end{figure}

\textsuperscript{183} Johnson, \textit{op. cit.}, 7.

\textsuperscript{184} Mikkelson, \textit{op. cit.}, 110.
Example 6.7: *Sounds, Shapes and Symbols*  
(1st Trumpet, mvt. 3), measures 50-66

Isolated and intertwined statements appear in the brass, as seen in displaced contrapuntal entrances of the trumpets, trombone and baritone, and horns. At the end of the passage there is an extended aleatoric section where the woodwinds and piano play repetitive ostinato patterns seemingly at random for unspecified segments of time. At this point, the conductor directs the initiation and conclusion of the free-time sections by the placement of cued entrances in order to progress from section to section. The next few entrances of the brass are a series of cues of fragmentary bursts of sound that project from the texture of the ensemble.

SELECTED DISCOGRAPHY


- *Spheres of Influence*, University of Northern Colorado Wind Ensemble, Eugene Corporon, conductor: Soundmark, 1980.

Another Pulitzer Prize-winning composer, Joseph Schwantner (b. 1943) has composed a trilogy of works for winds, brass, percussion and piano, beginning with ...*and the mountains rising nowhere* in 1977, followed by *From a Dark Millenium* in 1980, and *In Evening’s Stillness* in 1997. While each work is self-contained, the composer has stated that it is possible for them to be combined together in order to form a larger and more expansive three-movement work. The music of Schwantner readily

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185 Kish, *op. cit.*, 102.
displays an individual approach to twelve-tone techniques, minimalism, atonality and the free use of aleatoric, pre-recorded tapes and other contemporary compositional devices.  

His first work for the wind band, \textit{...and the mountains rising nowhere}, was inspired by the Carol Adler poem \textit{Arioso} and was written on a Composers Fellowship Grant from the National Endowment for the Arts, for Donald Hunsberger and the Eastman Wind Ensemble. In his music, Schwantner frequently refers to his own poetry as well as to poetry by other writers in his compositions.\footnote{187} \textit{From a Dark Millenium}, was based on his poem “Sanctuary,” and composed using exotic instrumental combinations and non-traditional musical ideas.\footnote{188} The work was commissioned by the Mid-American Band Directors Association, and premiered by the Northern Illinois University Wind Ensemble in February of 1981.

Composed in his handwritten manuscript, the composer writes in an open score layout, utilizing empty space and time, and often uses unfamiliar notation and symbols. Throughout the work, rhythmic figures are written both in proportional time-frame notation and in more traditional meter. Schwantner relies on many characteristic elements in his music, such as layered subdivisions and composite rhythms, along with expanding the role of the performers in asking the instrumentalists to sing in a “celestial choir” style and to whistle.

\footnote{186}{Kish, \textit{op. cit.}, 101.}

\footnote{187}{Jeffrey Renshaw, “Joseph Schwantner’s \textit{From a Dark Millenium}: An Interpretive Analysis,” \textit{The Instrumentalist}, (September, 1989), 22.}

\footnote{188}{Rasmussen, \textit{op. cit.}, 296.}
In this piece, Schwantner exploits the timbral possibilities of the wind instruments and composes for six percussionists to perform on an array of forty-six percussion instruments.\textsuperscript{189} The music is composed in layers and episodes with many asymmetrical fragmentary patterns and ostinato-like rhythm assignments that feature complex rhythms, changing meters, micro-notation with smaller than normal subdivisions, and extremes of both range and volume. The one-movement work is scored for four groups of instruments including woodwinds, brass, piano and celeste, and percussion, and treats the different instrumental groups as equal voices.\textsuperscript{190}

In his music, familiar singable themes of tonal music are replaced by short, fragmentary motives that take on a more angular character and are often layered to produce new sonorities.\textsuperscript{191} Instead of conventional thematic development, Schwantner manipulates changes of sound color by writing in episodic moments.\textsuperscript{192} One characteristic feature of Schwantner scoring is “shared monody,” where he takes a single linear idea and shares it, melodically, among many players. In this effect, each player enters and sustains a different pitch of the theme in order. Thus, these notes become a single line in which many participate.\textsuperscript{193} In regard to harmony, he often uses static sonorities where blocks of sound remain unchanged for an extended period of time

\begin{flushleft}
\textsuperscript{189} Rasmussen, \textit{op. cit.}, 296.
\textsuperscript{190} Renshaw, \textit{op. cit.}, 22.
\textsuperscript{191} \textit{Ibid.}, 24.
\textsuperscript{193} \textit{Ibid.}, 24.
\end{flushleft}
instead of more functional harmonic progressions.\textsuperscript{194} The majority of the melodic and harmonic material is based on an octatonic scale of alternating whole and half steps, which in turn makes it difficult to establish any sort of tonal center within the work.\textsuperscript{195} Synthesis occurs in his music, between tonal and non-tonal musical materials.


Example 6.8: \textit{From a Dark Millenium} (1\textsuperscript{st} Trumpet), measures 49-55

Both the melodic and harmonic material of the piece is often based on alternating whole and half steps. This octatonic structure creates a complete independence from key-centered tonality. The trumpets enter the horn texture at measure 49, creating a new layered sonority. In measure 51 and 52, marked a piacere, the brass produce a surge of clustered sound on each fermata.\textsuperscript{196} In measure 53, the quintuplets in the horns fall on the beat prior to the group of four subdivision, played in the trumpets in a 4:3 ratio. The indicated time signature of three dotted-eight plus one-eight is essentially a meter of eleven-sixteen, however, Schwantner uses this meter to show the pulse and subdivision of each measure. In measure 54, a metric modulation from the sixteenth-note pulse occurs when the meter returns to four-eight meter.

\textsuperscript{194} Renshaw, \textit{op. cit.}, 24.

\textsuperscript{195} Popejoy, \textit{op. cit.}, 28.

\textsuperscript{196} \textit{Ibid.}, 27.
Example 6.9: From a Dark Millenium
(Trumpets), measures 92-95

The meter of this section returns to three dotted-eight plus one eight. A composite sixteenth-note rhythm pattern is spliced apart and layered in the three trumpet parts from measures 92-95. This fragmented ostinato line is performed with fortissimo piano bell-tone attacks. At the end of the measure, the trumpet players, along with other wind players, are required to whistle the original motive being played in the solo flute. The whistled section uses glissando effects to create an ethereal quality. The whistlers return to their instruments at measure 102. An example of shared monody, the ostinato is based on the celestial choir motive from a previous section.

SELECTED DISCOGRAPHY

CHAPTER 7

THE SYMPHONY AS A GENRE OF CHOICE

The traditional formal structure of the symphonic genre has been an attractive idiom for twentieth century composers writing for the wind band. During the 1950s, composers such as Paul Hindemith (1895-1963), Vittorio Giannini (1903-1966), Morton Gould (1913-1996), and Vincent Persichetti (1915-1987) wrote symphonies for band that have since become an integral part of the standard repertoire for the ensemble.

In comparison to the innovations found within the symphonic work by Hindemith, the West Point Symphony by Morton Gould, composed shortly after the Symphony in B-flat for Concert Band, is much more traditional in regard to diatonic, scale-wise melodic construction. Gould engaged in a series of conducting appearances with the University of Michigan Band in the early 1940s and from this point maintained a close relationship with bands and conductors and contributed a large number of works for the wind band over the course of his lifetime. Composed in two movements, Epitaphs and Marches, the melodic material of the composition recalls things associated with military life, including march-like tunes and bugle calls. The scoring for three B-flat cornets and three B-flat trumpets often matches the two opposing choirs of instruments against each other.
Another symphonic work composed along more traditional, conservative paths was the *Symphony No. 3*, by Vittorio Giannini. Following no particular program, it is written in the traditional four-movement formal structure, and contains parts for three B-flat cornets and two B-flat trumpets. All of the band works of Giannini were written during the last ten years of his life, and as a teacher of composition, Giannini was influential to many students who would later contribute works to the wind band medium, including Alfred Reed and John Corigliano.  

One of the few major American composers who wrote extensively for bands was Vincent Persichetti. Of the many works Persichetti composed for band, four are of major proportions, including *Masquerade, Parable, A Lincoln Address*, and *Symphony for Band*. His *Symphony for Band, Symphony No. 6, Op. 69* was commissioned by Clark Mitze and the band of Washington University of St. Louis in 1956. The work was premiered at the convention of the Music Educators National Conference in St. Louis on April 16, 1956 by the Washington University Band.

This work is his sixth of seven symphonies and followed his *Symphony No. 5*, written for strings. It was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers to follow.

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197 Rasmussen, *op. cit.*, 118.


From 1941 to 1947, Persichetti was head of the composition department at the Philadelphia Conservatory, and in 1947 he joined the faculty of the Juilliard School of Music.\textsuperscript{202} He was influential toward colleagues and students in pursuing composition for the wind band medium, and states that his music is an amalgamation of techniques that he inherited.\textsuperscript{203} The symphony represents how greatly the concept of band sound and texture was changing during the 1950s.\textsuperscript{204}

The *Symphony for Band* is set in a traditional four movement symphonic form, however it is completely cyclic in structure and is a thoroughly unified work. The second movement of the *Symphony for Band* derives from “Round Me Falls the Night,” from Persichetti’s own choral book, *Hymns and Responses for the Church Year, Op. 68*.\textsuperscript{205} The hymn is homophonic in texture and is harmonized with major, minor and seventh chords, giving the hymn a modal quality.\textsuperscript{206}

The themes within the *Symphony for Band* are tonal and at times modal, usually evolving around a definite key center and involve continuous variation. The accompaniment and harmonic background however, are often dissonant and removed from the tonality of the theme. The melodic style varies from extended, lyrical melody to

\begin{tabular}{l}
\textsuperscript{202} Joe Barry Mullins, *Three Symphonies for Band by American Composers*, (Urbana: University of Illinois, 1967), 110. \\
\textsuperscript{203} Renshaw, *op. cit.*, 19. \\
\textsuperscript{204} *Ibid.*, 19. \\
\textsuperscript{205} Mullins, *op. cit.*, 111. \\
\textsuperscript{206} *Ibid.*, 144.
\end{tabular}
abbreviated, fragmentary figures. In addition to tertian harmonies, a variety of
dissonant chords are employed, consisting of the simultaneous use of two or more major
or minor chords and other combinations. The dissonances are of various types,
ranging from chords with augmented fourths to superimposed chords with added tones.

His orchestration in the *Symphony for Band* created a refreshing new kind of band
sound, sparse in texture and clear in colors and timbre. He seldom used full wind band
scoring and his innovative use of percussion instruments added a new textural fabric to
the wind band. In addition, imitative rhythmic polyphony is evidenced in the more
rhythmic passages where a number of fragments and figures appear in rapid succession in
the combining of motives, figures and thematic fragments.

Persichetti, Vincent. *Symphony for Band, Symphony No. 6, Op. 69*. Bryn Mawr,

Example 7.1: *Symphony for Band, Symphony No. 6, Op. 69* (1st Trumpet, mvt. 1 – *Adagio-Allegro*), measures 39-49

207 Mullins, *op. cit.*, 192.
210 Battisti, 49.
212 Mullins, *op. cit.*, 195.
The trumpet plays the theme in a lyrical, cantabile style against a thinned out sustaining sonority. The extended slurred melodic passage is played freely, however must conform to the unwavering rhythmic pulse of this section.

Example 7.2: *Symphony for Band, Symphony No. 6, Op. 69* (Cornets and Trumpets, mvt. 1 – *Adagio-Allegro*), measures 133-136

Within the span of three measures, the short fragmentary motive gets passed and played by the three muted trumpet voices; the 1st cornet, the 2nd trumpet, and the 2nd and 3rd cornets together. Each successive presentation in the melodic sequence is transposed up a whole-tone.

Example 7.3: *Symphony for Band, Symphony No. 6, Op. 69* (Solo 1st Cornet, mvt. 2 – *Adagio sostenuto*), measures 14-28
The second movement, with its apparent simplicity, contrasts the complexity of the first movement. The music is tranquil and its character is infused by the Italian adjective, doloroso. A contrapuntal melody is played by the cornet in measures 14-22, essentially a variation of the first part of the hymn-tune played previously in the woodwinds. At measure 15, the move to the high F-sharp interval blends in pitch with the sustaining 1st clarinet. Marked dolce espressivo, the solo is played in a lyrical, flowing manner. At measure 22, the melody merges in unison with the 1st flute. The trumpet provides a descant in measure 14.

Example 7.4: *Symphony for Band, Symphony No. 6, Op. 69* (1st Cornet, mvt. 4 – *Vivace*), measures 120-124

The quasi-bugle call is played in unison by all the cornets and trumpets and is marked strepitoso to be played in a boisterous manner. The example fits the definition of bitonality with the bugle call being in one tonality and the chords presented in the low brass in another unrelated tonality.

Example 7.5: *Symphony for Band, Symphony No. 6, Op. 69* (1st Cornet, mvt. 4 – *Vivace*), measures 182-191

Another reference to a bugle call appears in the muted 1st trumpet at measure 182.

**SELECTED DISCOGRAPHY**


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213 Mullins, *op. cit.*, 144.
Further development of the symphony continued in works composed in the 1970s, 1980s, and 1990s. A noted reversal in the role of the orchestra and wind band became apparent during this era as most new works for orchestra became shorter and less serious in nature, while new works for wind band became more involved and more innovative. The majority of orchestral repertoire found in performance today is of the Classical, Romantic, and early twentieth century periods. Furthermore, little music by American composers and newer works in general, receive very little performance exposure on the current orchestral scene.\footnote{Ostling and Whitwell, op. cit., 64.}

With the opening of new creative paths during the second half of the twentieth century, more and more composers would find their voice through the symphonic genre for wind band. During this period, composers such as Johan de Meij (b. 1953), James Barnes (b. 1949) and Dan Welcher (b. 1948) all contributed significant works of ample proportion to the symphonic genre of repertoire for wind band.
The Dutch composer, Johan de Meij wrote his first piece for band, *Symphony No. 1*, subtitled *The Lord of the Rings*, after other musicians suggested that he write an original composition for band. The music exhibits his strong love of program music, and is based on the literary trilogy of the same name by J.R.R. Tolkein. Consisting of five movements, each movement is composed as a symphonic poem and illustrates a character or important episode in the series.

Composed during the years 1984-1987, the work was premiered by Norbert Nozy and the Band of the Belgian Guides at Brussels on March 15, 1988. The composition won the Louis B. Sudler International Wind Band Composition Competition in 1989. Following the success of this first work for band, the composer was commissioned in 1993 by Captain Alan Bonner of the United States Air Force Band for his *Symphony No. 2*, subtitled *The Big Apple: A New York Symphony*. Other works for band include *Casanova*, which was awarded first prize in the International Composition Competition of Corciano in 1999, *The Red Tower*, which won the Oman International Composition Prize, and *The Wind in the Willows*, which was premiered by the Metropolitan Wind Symphony in Boston.

The programmatic symphony remains firmly tonal throughout. The instrumentation calls for the use of flugelhorn, doubled in the 1st trumpet part, in the second and fifth movements. The piece is quite orchestral in nature and the scoring provides a rich resonance from all instruments, displayed in a neo-romantic palette of color and emotion.

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Example 7.6: *Symphony No. 1, The Lord of the Rings*  
(1st Trumpet, mvt. 1 – *Gandalf*), measures 1-5

The first movement portrays the wizard Gandalf, one of the principal characters of the trilogy, in leitmotiv form. His wise and noble personality is expressed by a stately fanfare heard in the brass in the opening measures of the movement, and which also recurs throughout the symphony. The 1st trumpet part leads the fanfare in phrasing and dynamic shaping, and the phrase should be played without break for a sustained sound.

Example 7.7: *Symphony No. 1, The Lord of the Rings*  
(Solo 1st Trumpet, mvt. 1 – *Gandalf*), measures 15-23

The solo trumpet, in a cantabile, lyrical style, rises over sustained trombones and assorted motif fragments in various other voices. The crescendo in measure 18 leads across the bar-line in the dissonant semitone change of pitch, and the penultimate crescendo in measure 23 should be quite exaggerated and heroic to set up the next ensemble section. De Meij states that the soloist should take some liberties with the melody to avoid simply replicating the first appearance of the theme and that at measure 23 as the solo ends, a large crescendo should lead into measure 24.\(^{217}\)

\(^{217}\) Menghini, *op. cit.*, 21.
Example 7.8: *Symphony No. 1, The Lord of the Rings*  
(1st Trumpet, mvt. 1 – *Gandalf*), measures 101-107

This section illustrates the wild ride of Gandalf on the gray steed, Shadowfax. The 1st trumpet is scored with the upper woodwinds. The brisk tempo of this section contributes to the forward motion of the melodic line and the image of the wild ride through the forest.  

Example 7.9: *Symphony No. 1, The Lord of the Rings*  
(Solo Flugelhorn, mvt. 2– *Lothlórien*), measures 64-73

The second movement, *Lothlórien*, the Elvenwood, is an impression of the beautiful trees, plants and exotic birds that are found in the Elvenwood, home to the rulers of the Elven Kingdom, and uses several soloists throughout the movement, including oboe, flute, bassoon, clarinet, saxophone, E-flat clarinet and flugelhorn. De Meij scores the exposed melody at measure 64 for solo flugelhorn over a sparse texture at a slow tempo with much rubato. De Meij comments that what makes the movement difficult is the chamber-like quality of the movement and in particular, the transparency of soloistic passages.  

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218 Menghini, *op. cit.*, 22.  
219 Ibid., 23.
Example 7.10: *Symphony No. 1, The Lord of the Rings*  
(1st Trumpet, mvt. 2 – *Lothlórien*), measures 105-117

The 1st trumpet plays in unison with the 1st Euphonium in an extended transparent setting marked leggiero and dolce. The thirty-second note pickups fall on the last eighth note of measure 105. The double-grace notes in measure 109 and 115 are played before the beat. The mordent in measure 116 is played on the beat and moves up by half-step turn.

Example 7.11: *Symphony No. 1, The Lord of the Rings*  
(1st Trumpet, mvt. 3 – *Gollum*), measures 253-270

The title *Gollum (Sméagol)* describes the monstrous creature, a slimy shy being, continuously fleeing and looking for his cherished treasure, the Ring. The 1st trumpet plays in unison with the euphonium, soprano saxophone, clarinet, piccolo and flute.
Example 7.12: *Symphony No. 1, The Lord of the Rings*  
(Trumpets, mvt. 5–*Hobbits*), measures 38-55

The final movement expresses the carefree character of the Hobbits, the little people of Middle-Earth, in a happy folk dance. The work concludes peacefully and resigned, keeping with the symbolic mood of the tale. Written for trumpet soli, this section is written in unison in all four trumpet parts on the melody. Short fanfare figures punctuate the end of the theme.

Example 7.13: *Symphony No. 1, The Lord of the Rings*  
(Solo Flugelhorn, mvt. 5–*Hobbits*), measures 138-154

The flugelhorn plays the lyrical hobbit hymn tune in unison with the 1st clarinet and is scored over a low register woodwind texture. The hymn pays tribute to the resilience and fortitude of the little people of Middle-Earth. The theme is dolce and legato evolving into a full ensemble chorale. The andante tempo and sostenuto style are maintained throughout.
SELECTED DISCOGRAPHY


Holding a longstanding association with the University of Kansas, James Barnes has won numerous composition awards and been commissioned by all five of the major United States service bands for new works. In addition, his compositions for wind band, numbering over seventy scores, have contributed greatly to the expansion of educational repertoire for the high school band. Barnes has composed five symphonies, with *Symphony No. 3, op. 89* being commissioned by Colonel Alan Bonner and the United States Air Force Band. The composition was begun shortly after the death of the composer’s baby daughter, Natalie, and was completed in 1994.

The forty minute piece is composed in four movements and features an expanded instrumentation for wind band, including a prominent part for flugelhorns. Barnes scores the work for three B-flat cornets, three B-flat trumpets, and two B-flat flugelhorns. The flugelhorns are often used to double the French horn parts. Often the music is composed in layers and relies on thematic material layered with contrasting material and repetitive ostinato patterns. The second theme of the final movement is based on a Lutheran children’s hymn which was sung at Natalie’s funeral, *I Am Jesus’ Little Lamb.*
Example 7.14: *Symphony No. 3, op. 89*  
(1st Cornet, mvt. 1 – *Lento*), measures 82-97

The techniques of orchestration applied by Barnes often produce thick layers of sound and texture. He often splices one melodic idea into the three different voices of cornets, trumpets and flugelhorns, to create a sense of thickness and strength, as seen in this excerpt. His music is filled with romanticized accelerando and ritardando, used often to convey emotional movement within the music.

Example 7.15: *Symphony No. 3, op. 89*  
(1st Trumpet, mvt. 1 – *Lento*), measures 162-166

Marked “Drammatico,” the quasi-fanfare motif composed in 6/4 time, sets the tempo at dotted half-note equals 80, and shatters the tranquil solo of the flute from the measure immediately preceding the brass entrance at measure 162. Along with much accelerando and diminuendo, Barnes also makes use of a broad dynamic spectrum, including much use of crescendo and diminuendo.
Example 7.16: Symphony No. 3, op. 89
(1st Cornet, mvt. 1 – Lento), measures 316-344

Again, Barnes employs techniques of stringendo and ritardando that contributes to the fantasy-like quality of the music. Throughout the first movement, time signatures of 2/2, 3/2, and 6/4 are found.

Example 7.17: Symphony No. 3, op. 89
(1st and 2nd Flugelhorns, mvt. 4 – Finale), measures 1-6

The opening theme of the fourth movement is played in unison with the French horns with a treacherous octave leap at the beginning of the second measure. The theme is then played again, this time transposed up a minor third at measure 10 in the cornets and trumpets.
Example 7.18: *Symphony No. 3, op. 89*  
(1\textsuperscript{st} and 2\textsuperscript{nd} Flugelhorns, mvt. 4 – *Finale*), measures 37-45

The theme from the opening now gets presented in diminution by the flugelhorns and French horns, and is then echoed by the cornets and trumpets up a minor third at measure 44.

Example 7.19: *Symphony No. 3, op. 89*  
(Solo 1\textsuperscript{st} Trumpet and Solo 1\textsuperscript{st} Cornet, mvt. 4 – *Finale*), measures 228-240

Exposed solo entrances in the 1\textsuperscript{st} trumpet and 1\textsuperscript{st} cornet appear at measures 228-240. The cornet in straight mute echoes the trumpet at the same pitch level.
SELECTED DISCOGRAPHY


The wind band movement has enjoyed a large support base in the universities and colleges in the United States. The influential relationship between band conductors and composers has proven to be a direct link to the creation of more substantial literature for band. Pioneering efforts in the early wind band commissioning movement can be attributed to several prominent figures, including William D. Revelli, who taught at the University of Michigan from 1935 through 1971. Revelli made the following remarks:

“Present band repertoire consists largely of pieces written for music education, specifically designed for grading. The musical intent and content of these compositions leave much to be desired. The never-ending stream of transcriptions is also deplored; as many of them are tastelessly done and ruthlessly simplified and cut, resulting in the destruction of the original composition… It is apparent that the band is ready for a literature of its own. Its musical status far exceeds the meager diet of marches, orchestral transcriptions, and devised educational material which is available. Bands must look to the composer for original works especially designed for the ensemble.”

At the University of Michigan, Frank Ticheli (b. 1958) was influenced by H. Robert Reynolds, Director of Bands. Of his Blue Shades, composed in 1996, the composer states that the work grew out of a previous work, Playing with Fire, which was

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composed for traditional jazz band and orchestra. The piece was commissioned by a consortium of thirty university, community and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

In his composition, Ticheli alludes to the Blues style. The work is a three-part episodic composition based on jazz-influenced motifs and themes. The key is centered on G “blues,” and fluctuates between major and minor. Typical jazz elements are synthesized into the work, however there is not a single 12-bar blues progression in the piece, and except for a few isolated sections, the eighth-note is not swung. The harmonic content of the work is heavily influenced by “Blue notes,” or flatted thirds, fifths, and sevenths. Many “shades of blue” are depicted in the work, from bright blue, to dark, to dirty, to hot blue. The rhythmic structure of the work is intricate with syncopation, hemiolas, and cross-rhythms present. Jazz techniques such as glissando, flutter tongue and pitch-bending are also called for at various times. Other elements of jazz integrated into the work include walking bass, call and response, and improvisation.

The use of jazz materials in classical music seems to be gaining more and more inclusion. Earlier composers such as Milhaud and Stravinsky often incorporated early American jazz and ragtime into their works for winds. Other composers such as

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221 Miles, op. cit., 548.

222 Battisti, op. cit., 166.

223 Miles, op. cit., 548.

224 Ibid., 548.
Gershwin and Bernstein also used popular elements within the classical form. The trend continues with composers such as Gunther Schuller and John Harbison combining popular and classical styles and elements.  


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Example 8.1: *Blue Shades*  
(1\textsuperscript{st} and 2\textsuperscript{nd} Trumpets), measures 59-66

This section is played with straight eighth notes, indicated by a note in the score. A four-part canon with shifting accents and syncopation occurs, written two beats apart.

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\textsuperscript{225} Miles, *op. cit.*, 548.
Example 8.2: *Blue Shades*
(Trumpets), measures 140-147

This section is imitative with the 1\textsuperscript{st} trumpet paired with the upper woodwinds and the 2\textsuperscript{nd} and 3\textsuperscript{rd} trumpets paired with the saxophones. The sforzando effects and hard marcato accent articulations are borrowed from the jazz idiom. The end of this excerpt fades away into a solo break by the bass clarinet.

Example 8.3: *Blue Shades*
(1\textsuperscript{st} Trumpet), measures 214-220

The syncopated rhythm and placement of the rests and accents in this line alludes once again to the jazz idiom. This brief motive appears and fades away against the sparse background texture, to appear again in the upper woodwinds.

Example 8.4: *Blue Shades*
(1\textsuperscript{st} Trumpet), measures 250-270

This two-part canon pits low voices against high voices. The long-short articulation and sforzando effects are borrowed from the jazz idiom.
Example 8.5: *Blue Shades*  
(Trumpets), measures 304

Ticheli instructs the 2nd and 3rd trumpets to use a loud growling effect in measures 304 and again at measure 306, with the aid of a plunger held over the end of the bell of the instrument. The growl crescendos and ends in an extended smeared jazz fall.

Example 8.6: *Blue Shades*  
(1st Trumpet), measures 392-431

The wailing train effect is reminiscent of the big band era. It is scored with the clarinet, horn, and trombone. At measure 417, echoes occur between the 1st and 2nd trumpets.
SELECTED DISCOGRAPHY


Composer Michael Daugherty (b. 1954) combines neo-romantic and minimalistic styles with jazz and popular elements in his works for wind band. His highly programmatic music is often based on nostalgic characters and references from American popular culture.\(^{226}\) His numerous compositions for the wind band medium contain original works for wind band, in addition to several transcriptions of his works originally composed for orchestra.

In his music, Daugherty moves from contrasting section to section in his music, changing color, instrumentation, and style in an almost seamless manner. His classical works rely heavily on jazz elements and often invoke a comedic, cartoon-like quality to the character of the music. Overly dramatic and exaggerated at times, exposed and transparent at other times, the music constantly shifts between the familiar and new and relies on several recurring and seemingly-related themes. Ever tonal, the music plays much like that of a movie soundtrack, telling a story through the interplay of themes and tonal colors.

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\(^{226}\) Battisti, op. cit., 164.
In his music, Daugherty finds ways to use comical sounds, along with sounds not commonly heard on the classical concert stage, including synthesized sounds. Jazz and Rock elements are borrowed, such as the use of plunger, harmon mute, jazz falls, half-valve glissandos, jazz syncopations and rhythmic patterns, and repetitive “licks” or “riffs”. Jazz orchestration allows for the full, colored, big-band type scoring in the trumpets, with parts divided among four-part harmony instead of the more traditional three-part harmony. Extended chords and harmony are assigned by Daugherty much like the voicing in big-band jazz charts.

*Niagara Falls* was commissioned and premiered in 1997 by the University of Michigan Symphony Band in honor of its centennial anniversary and is dedicated to conductor H. Robert Reynolds. Daugherty comments in a program note in the score that Niagara Falls exists as a gateway between Canada and the United States, and is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in North America, and are lured into various tourist-trap shops and stops. The composition was inspired by the composer’s many trips to Niagara Falls and is intended as a musical ride along the Niagara River.\(^{227}\) The Niagara Falls motif, that is found to recur throughout the piece, uses a jazz fall at the end of the phrase, alluding to the falls themselves.

Often the music uses polyrhythmic elements, interlocking blocks of rhythmic patterns. This type of polyrhythmic counterpoint is found throughout the piece, along with jazz elements such as the use of plunger and harmon mute. The scoring for trumpets is often based on four-part harmony, much like what would be found in a jazz band.

\(^{227}\) Battisti, *op. cit.*, 164.
Example 8.7: *Niagara Falls*  
(Trumpets a4), measures 28-30

Using harmon mute with the stem removed, the thematic riff is played fortissimo in unison with the clarinets and vibraphone. The articulations and placement of the accent on beat four give the lick its direction. At measure 30 the blues theme or riff is played harmonized in fifths. At measure 65, the riff returns, this time punctuated at the end with an extended jazz fall off of the last written pitch. The same riff returns, up an octave at measure 121.

Example 8.8: *Niagara Falls*  
(Trumpets), measures 46-55

Written in a two-part division, with the 1<sup>st</sup> and 2<sup>nd</sup> parts playing the upper pitch and the 3<sup>rd</sup> and 4<sup>th</sup> parts playing the lower pitch, Daugherty calls for a comical plunger effect where the beginnings of the notes are stung and accented while played with a closed-off plunger. On the second eighth note of each figure, the plunger is immediately snapped open, producing a short, biting “wah” sound.
Example 8.9: *Niagara Falls*
(Trumpets), measures 72-79

Marked in harmon mute with the stem half-out a two-measure riff is repeated, the mute is removed at measure 77.

(Trumpets), measures 77-79

On beat four of measure 77 the trumpets play a close, four-note cluster and half-valve glissando to the same cluster an octave higher on the downbeat of measure 78. Also employed are jazz falls and drastic changes of dynamic.

Example 8.10: *Niagara Falls*
(1st Trumpet), measures 222-233

Written in closed clusters, the trumpets provide repetitive rhythmic color in playing the repetitive riff.
Example 8.11: *Niagara Falls*  
(Trumpets), measures 238-247

The 1\textsuperscript{st} and 2\textsuperscript{nd} trumpets play the theme in echo with the 3\textsuperscript{rd} and 4\textsuperscript{th} trumpets. The trumpet line exists as part of a three-part canon with the horns and woodwind section.

Example 8.12: *Niagara Falls*  
(1\textsuperscript{st} Trumpet), measures 252-273

The trumpets are scored in octaves and Daugherty designates in the score for the trumpets to stand to the end of the piece. At measure 66 the tempo increases to quarter note equals 160 which sets a double-time feel, as the melody is presented in diminution form, with the trumpets scored in octaves.

**SELECTED DISCOGRAPHY**


Another institution important in the development and support of composers writing for the wind band medium was Northwestern University, where John P. Paynter served as the influential Director of Bands from 1953 to 1996. Composer Mark Camphouse (b. 1954) attended Northwestern University where he studied trumpet, composition and conducting. In an auto-biographical note, Camphouse attests that the influence of his college band director stimulated him greatly to compose for the wind band medium.\textsuperscript{228}

The works of Camphouse are composed in romanticized, programmatic, through-composed tone-poem settings, allowing for the intimate development of emotional tension and release.\textsuperscript{229} \textit{Whatsoever Things...} was commissioned in 1996 by the Revelli Foundation as the inaugural commission of the Paynter Project, dedicated to the memory of John P. Paynter. The title of the work is taken from the motto of Northwestern University. The common thematic material of the work is the Northwestern University Alma Mater Hymn, the “St. Anthony Chorale”.

As seen in this and other works written for wind band, a characteristic compositional style utilized by Camphouse is to incorporate fragments and quotations from hymn tunes. Another piece, \textit{Watchman, Tell Us of the Night}, includes a sixteen measure hymn tune by George Elvey, entitled “St. George,” in which the treatment of the

\textsuperscript{228} Mark Camphouse, “Composer Comments on \textit{Elegy},” \textit{The Instrumentalist}, (July, 1991), 16.

hymn tune is reminiscent of Charles Ives. Yet another piece to draw on this style, *A Movement for Rosa* includes the hymn tune “We Shall Overcome,” in celebration of the contributions of civil-rights activist Rosa Parks.

The aforementioned works of Camphouse have contributed substantially to the wind band repertoire and receive considerable performances. In an interview, the composer divulges that he considers neo-romantic composers who utilized mostly tonal works and used harmony and melody creatively, such as Samuel Barber, Aaron Copland, and Ralph Vaughan Williams, as influences on his writing. Camphouse also says another influence comes from sitting in a symphony orchestra, immersed in string and woodwind sounds, which can be seen in his liking to contrast rich, lush textures with delicate, transparent passages in his works for wind band.


232 Ibid., 13.
Example 8.13: *Whatsoever Things...*  
(1st Trumpet), measures 30-50

After the euphonium solo at the beginning of the work, the trumpet entrance at measure 30 is very delicate and lyric in nature. The dynamic marking of pianissimo and the legato style of playing also contribute to the religioso character of the music. The 1st trumpet emerges to take the musical lead at measure 35 with the musical texture beginning to grow in strength and intensity.

Example 8.14: *Whatsoever Things...*  
(Solo 1st Trumpet), measures 51-59

Played as a lyrical solo, the trumpet reflects a contemplative sense as in foreshadowing what is yet to come. The trumpet solo returns in a contemplative, reflective style played in a free manner much at the discretion of the soloist at measures 104-108.

Example 8.15: *Whatsoever Things...*  
(1st Trumpet), measures 78-87
The brass fanfare appears in a broad, sustained style. At measure 84 there is an exaggerated allargando to create a sense of drama and arrival at the downbeat of measure 85. Marked appassionato the fanfare is presented at the expanded dynamic and range possibilities of instrumental color.

SELECTED DISCOGRAPHY


Composer David Maslanka (b. 1943) was commissioned by John and Marietta Paynter and the Northwestern University Symphonic Wind Ensemble for his work, *A Child’s Garden of Dreams*, written in 1981. The piece was premiered at the North Central Division meeting of the College Band Directors National Association held in Columbus, Ohio in 1982. Maslanka has since composed numerous other works for band, including five extended symphonies.

The five movements of the highly programmatic work are based on the dreams of a young girl who was close to the end of her life. Maslanka selected five of the twelve dreams questioning death and transformation as motifs for the movements of the work, borrowing them from psychologist Carl Jung’s text, *Man and His Symbols*. Each dream begins with the words “Once Upon a Time,” followed by the title of the movement. The title of the work is a variation on the title of a collection of poetry by Robert Louis Stevenson, “A Child’s Garden of Verses.”

Example 8.16: *A Child’s Garden of Dreams*
(Trumpet, mvt. 1 – *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*), measures 34-37

The dreamlike sequence of the opening is intermittently shattered by short bursts of fanfare motives in the brass. The trumpets and trombones enter at measure 34 with one such fragmented fanfare variation of what Maslanka refers to as the “Here I Am” motif. The harmonic content of the fanfare itself is tonal and based on triadic and quartal harmonies.

Example 8.17: *A Child’s Garden of Dreams*
(1st Trumpet, mvt. 1 – *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*), measures 84-89

Maslanka makes a note in the score that this “epiphany” motif passage signifies the transformation and reemergence of the dreamer and may be played on either optional C or E-flat trumpet. The 1st trumpet is harmonized in open intervals by the 2nd trumpet. The texture of the music is sparse at this point. Maslanka also makes a note in the score in reference to using oboes instead of trumpets on this passage. He states that the 1st and 2nd oboe and E-flat clarinet may be used instead of 1st trumpet, in which case the 1st trumpet would then play the lower split of the divided part printed in the trumpet part.
Example 8.18: *A Child’s Garden of Dreams*  
(1st Trumpet, mvt. 2 – *A drunken woman falls into the water and comes out renewed and sober*.), measures 8-26

The solo in the trumpet, played in a whisper mute, serves as additional color and support of the main solo line found in the flute. The solo recurs at measures 38-57, and uses a literal quote of *Black is the Color* in the motif.

Example 8.19: *A Child’s Garden of Dreams*  
(Trumpet, mvt. 3 – *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*), measures 82-85

The motive in the trumpets and other brass voices is repeated seven times in succession, with each repetition growing nastier and more intense, signifying the growing of the “monster” to tremendous size. The swells at the end of the phrases and the use of the tongue to abruptly cut off the air-stream at the end of the swell further intensify the sounds of this section.
Example 8.20: *A Child’s Garden of Dreams*

(Trumpet, mvt. 3 – *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*), measures 112-133

The mocking line in the brass and low woodwinds imitate the previous oboe duet in a manner marked by Maslanka as coarse and gross. The material signifies the devouring of prey. In this instance the dreamer, and quotes familiar thematic material from *A Kiss is just a Kiss.*

Example 8.21: *A Child’s Garden of Dreams*

(1st Trumpet, mvt. 4 – *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.*), measures 112-119

The 1st trumpet leads the horns and upper woodwinds in this dramatic statement of the thematic material. Rhythmic clarity becomes blurred in the constant shift of meters in this section. This section builds to a climactic “epiphany” in measure 118, resolved in the next measure by a variation on the “terrible cry” motif heard in the previous movement.
Example 8.22: *A Child’s Garden of Dreams*  
(1st Trumpet, mvt. 5 – *An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.*), measures 108-117

A repetitive four-bar riff or ostinato in three-part harmony is introduced by the trumpets in measures 108-117.

Example 8.23: *A Child’s Garden of Dreams*  
(1st Trumpet, mvt. 5 – *An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.*), measures 185-192

A second repetitive riff or ostinato pattern enters in the trumpets and oboes at measure 185. The riff which is this time only one measure in length is repeated with fervor until stopping suddenly at the downbeat of measure 193. The pattern is a stringendo version of previously-stated material.

Example 8.24: *A Child’s Garden of Dreams*  
(1st Trumpet, mvt. 5 – *An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.*), measures 207-209
After a brief pause in total silence to clear the air, the brass choir and upper woodwinds enter in measure 207 with the “Here I Am” fanfare theme in its entirety with for the first time, a resolution. An ensemble lift in sound is observed between the dotted eighth-note and sixteenth note on beat four of measure 207.

SELECTED DISCOGRAPHY


*Hell’s Gate*, University of Arizona, Gregg Hanson, conductor: Albany Records, Troy309, 1998.

CHAPTER 9

CONCLUSION

The identified excerpts contained in this document demonstrate the development and composition of new repertoire for the wind band medium during the twentieth century. The evolution of the wind ensemble movement in the United States, served to cultivate new works for the wind band medium throughout the 1960s, 1970s, 1980s, 1990s, and into the current era. This development has led to an increased demand on wind players to study and perform this expanded repertoire.

As seen in the varied representation of repertoire in this study, the role of the trumpet player has changed greatly during this development in the demands and responsibilities set forth by each advancing generation of composers writing for the wind band medium. During the 1950s, composers writing for winds began to break away from the mold of a traditional instrumentation, where typically three cornet parts were complimented by two additional trumpet parts. During this time, composers began to utilize the cornets and trumpets as equal voices, often writing more physically demanding parts by splicing and interlocking one extended musical line into the cornet and trumpet parts. Most composers writing for the wind band medium today use the designations of cornet and trumpet as interchangeable in their works, with little regard to the difference in the instruments, and the majority of ensembles play both the cornet and trumpets parts
on trumpets keyed in B-flat. The role of the modern performer therefore necessitates the ability to achieve both a warm lyrical cornet-like sound in addition to a more brilliant, piercing trumpet sound as dictated by the music.

The evolution of the repertoire itself over the years has changed greatly. At the beginning of the century works were mainly utilizing folk elements and lighter styles. Composers were writing suites and collections of short movements often based on folk material. These works were largely diatonic and non-experimental in style. It was not until Gustav Holst’s departure of the folk idiom in his *Hammersmith, Prelude and Scherzo*, that the wind band was first presented with a serious composition set in a through-composed formal structure employing experimental polytonal and polyrhythmic elements. Shortly after, Percy Grainger further expanded the capabilities of the wind band by incorporating free-time segments and an unstable sense of metric pulse in his *Lincolnshire Posy*. With these early works, the wind band moved toward becoming firmly established as a serious performance medium.

Developing trends in music composition were embraced in new repertoire for the wind band, opening up expanded experimentation by composers in the areas of tonal color and instrumentation. The neo-classical movement brought the use of clear formal designs such as the theme and variations setting, along with a new style of chamber-like instrumentation. It was during this time that the trumpet was freed from its more traditional role as soprano voice of the brass section and given a sense of individuality. Further developments in serial and extended musical techniques continued to challenge
the role of the trumpet within the wind band setting. Aleatoric and other new practices of musical creation, as seen in the music of composers such as Karel Husa and Joseph Schwanter, placed even greater performance demands on the trumpet player.

The demands on the current player are high indeed and a clear understanding of style and role is necessary in order for the accurate performance of this wide array of repertoire. The role of the trumpet player has been in constant evolution, in regard to the performance demands and technical aspects of much new repertoire. Many elements from popular and jazz styles have been synthesized within the classical realm, and trumpet players often are exposed to and must interpret new symbols and new notational methods in the printed music. In one concert alone, a trumpet player may be asked to perform a neo-classical work such as the Ingolf Dahl, *Sinfonietta*, a through-composed neo-romantic tone poem of Mark Camphouse, such as *Elegy*, and a large-scale minimalist work of Joseph Schwantner, such as *From a Dark Millennium*. In regard to the study and continued familiarity of repertoire, the use of digital recordings within the rehearsal arena has greatly assisted the modern performer in incorporating all of the varied differences in style into practical performance.

With the wind band firmly established as a serious performance medium, performance opportunities for trumpet players beyond the academic setting continue to expand. This collection of excerpts aims to present a thorough and detailed examination of repertoire typically encountered during performance within the wind band setting. The collection provides a comprehensive and chronological guide with regard to style and performance role of the trumpeter, in order to identify and assist performers in the preparation and study of the repertoire.
BIBLIOGRAPHY


